

Spring, 1966

Vol. 23, No. 2

Whole No. 90

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



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Official Journal of The Essay-Proof Society

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# List of Members

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- 864 Amelingmeier, Werner, 54 Park Ave., East, Merrick, N. Y. (U. S. and British Colonies.)
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- 50C Arbib, Joseph A., 3656 Johnson Ave., New York, N. Y. 10463. (General Collector.)
- 501 Atkins, George A., 711 N. Fulton Street, Salisbury, N. C. 28144. (U. S. 19th Century.)

## B

- 247 Babcock, Edward P., 11 Gregg Ave., Wilmington, Del. 19807. (U. S. Postage Dues.)
- 1022 Bain, Thomas C., 3717 Marquette Drive, Dallas, Texas. 75225. (U. S. and Venezuela, Paper Money.)
- 700 Bakwin, Edwin M., 900 Lake Shore Drive, Chicago, Ill. (No specialty stated.)
- 190 Ball, Charles L., 4085 West 214 Street, Fairview Park, Cleveland, Ohio. 44126. (British Colonies.)
- 1040 Banks, M. Allen, 3409 Charleston, Houston, Texas. 77021. (Lincolniana.)
- 27C Bantham, Albert P., 246 State Street, Schenectady 5, N. Y. (Schirnboeck Essays and Proofs.)
- 747 Barovick, Fred, 20 Coles Court, River Edge, N. J. (Souvenir Sheets and Proofs of same.)
- 714 Baughman, Robert W., Box 1178, Liberal, Kansas. 67901. (No specialty stated.)
- 191 Beals, Lt. Col. David T. III, 5315 Mission Woods Road, Mission, Kansas. (U. S. Bank Note Issues.)
- 37C Beard, Bradfield A., 2030 Quenby Road, Houston 5, Texas. (U. S. Proofs, Post Cards and Stamps.)
- 892 Bebee, Aubrey E., 4514 North 30 Street, Omaha 11, Nebr. (Dealer-Collector, Coins.)
- 463 Bileski, K., Station B, Winnipeg, Man., Canada. (Dealer.)
- 992 Blanchard, Charles F., Box 1565, Raleigh, N. C. (General Collector.)
- 59C Blanchard, Dr. Julian, 1 Sheridan Square, New York, N. Y. 10014. (Stamps and Paper Money with Similar Designs.)
- 51C Block, Herbert J., 6219 78 Street, Middle Village 79, New York. (Baden and European Essays.)
- 204 Bonilla-Lara, Alvaro, Casilla 2393, Santiago, Chile. (Latin America Essays and Proofs.)
- 1048 Boutrelle, Adrien, 1 Montgomery Place, Brooklyn, N. Y. 11215. (France.)
- 1043 Boyd, Dr. Norman, 1941 Richmond Street, Windsor, Ont., Canada. (Canada Proofs.)
- 1049 Braceland, J. Frank, 4648 Woodland Ave., Drexel Hill, Pa. 19026. (Anything in U. S.)
- 848 Bradfield, Elston G., P. O. Box 3491, Chicago 54, Ill. (U. S. Coins and Currency.)
- 708 Brett, George W., 510 21 Street, N. W., Washington, D. C. 20006. (Canal Zone.)
- 491 Britt, John J., 1655 Miami Garden Drive, North Miami Beach, Fla. 33162. (Air Mails.)
- 764 Brodie, Scott, 123 Eufaula Street, Gulf Breeze, Fla. (U. S.)
- 272 Brookman, Lester G., 503 Hennepin Ave., Minneapolis, Minn. 55403. (Dealer.)
- 530 Brooks, Charles W., 301 East 38 Street, New York, N. Y. 10016. (U. S.)
- 974 Brown, Dr. Warren F., 2167 Mount Paren Road, N. W. Atlanta, Ga. 30305. (Broken Bank Notes.)
- 951 Buckley, Leonard E., P. O. Box 684, Stony Brook, L. I., N. Y. (U. S. 19th Century.)
- 2C Burr, David H., 25 North Main Street, Gloversville, N. Y. (U. S. Postal Stationary.)
- 76C Bush, C. J., 132 Michigan Ave., East, Fresno, Calif. 93705. (U. S. Proofs and Mint Stamps.)
- 1012 Buxbaum, Edwin C., Box 465, Wilmington 99, Del. (Dealer-Collector Liberia, Tonga, Belgium.)

## C

- 257 Cabeen, Richard McP., 1027 North Dearborn Street, Chicago, Ill. 60610. (3c 1851-1857 Illinois Postmarks.)
- 318 Caldwell, George W., 5512 Hadfield Street, Philadelphia 43, Pa. (Switzerland.)
- 698 Canman, Richard, 399 West Fullerton Parkway, Chicago 14, Ill. (China and Asiatic Countries.)
- 682 Caposella, Fred L., 15 Rose Blvd., Baldwin, L. I., N. Y. (U. S. Die Proofs.)
- 797 Chalmers, Mrs. Ethel A., 406 Penwood Road, Silver Springs, Md. (No Specialty Stated.)
- 900 Chao, Tsin, Praga Eugenio, Jardim 15, Apt. C-O1, Copabana, Riddikanier, Brazil. (Engraved Bank Notes and Stamps.)
- 1035 Christensen, David H., 4309 East-West Highway, Bethesda, Md., 20014. (U. S.)
- 966 Ciereszko, Leon S., Box 96, Faculty Exchange, Norman, Okla. (New Zealand.)
- 652 Colket, Gordon W., Box 164, Gladstone, N. J. (Obsolete Bank Notes and Related Engravings.)
- 1030 Combs, Rear Admiral, W. V., U. S. N., 2005 Columbia Pike, Apt. 826, Arlington, Va., 22204. (Official Specimens.)
- 774 Cooper, Lowell, 3807 South Memorial Drive, New Castle, Ind. 47362. (Historical Premieres.)
- 994 Corning, Robert C., P. O. Box 111, Hamlet, N. C. (All U. S.)
- 52C Costales, Eugene N., P. O. Box 308, Garden City, New York, N. Y. 11534. (No specialty stated.)
- 532 Costales, Mrs. Viola G., P. O. Box 308, Garden City, New York, N. Y. 11534. (No specialty stated.)
- 874 Criswell, Grover C., St. Petersburg Beach, Fla. (Coin Dealer-Confederate Specialist.)
- 297 Culkin, W. L., P. O. Box 1, Boystown, Nebr. (Dealer, British Oceania and British North America.)

## D

- 541 Dale, Mrs. Louise Boyd, P. O. Box 508, Red Bank, N. J. (Great Britain and Colonies.)
- 216 Davenport, L. A., 230 Lonsmount Drive, Toronto 10, Ont. Canada. (Dealer.)
- 1008 De Genring, Walter C., 2333 Lancaster Ave., Baldwin, L. I., N. Y. (1869 U. S. Essays and Proofs.)
- 1031 De Moss, Herbert N., 1103 Argonne Drive, Baltimore 18, Md. (Dealer.)
- 1009 Deutsch, Nathan H., 6 Lahey Street, New Hyde Park, L. I., N. Y. (Professional Philatelist, Coronet Stamp & Coin Shop.)
- 1011 Devaux, Robert J., 24 Stevenwood Road, Scarborough, Ont., Canada. (St. Lucia.)
- 1023 Diamond, J. Leonard, 407 Lincoln Road, Miami Beach, Fla. 33139. (U. S.)
- 990 Donlon, William P., P. O. Box 144, Utica 1, N. Y. (U. S. Currency.)
- 915 Dos Passos, Cyril F., Washington Corners, Mendham, N. J. 07945. (U. S. and France.)
- 995 Dromberg, D. A., Jungfrustigen 7, C24, Helsinki, Finland. (Brazil.)
- 825 Drossos, P. J., 1 St. Denys Place, Athens, Greece. (Dealer.)
- 46C Duncan, Richard L., 18 East Withrow Ave., Oxford, Ohio. (U. S. and British Colonies.)

## E

- 880 Ehrenberg, Mrs. Rae D., 164 West 79 Street, New York, N. Y. 10024. (U. S. Departments.)
- 559 Eirich, Miss Constance G., 315 North Jefferson Street, Van Wert, Ohio. (Obsolete Bank Notes.)
- 21C Eisele, Herman, 824 Engineers Building, Cleveland 14, Ohio. (U. S. Proofs.)
- 589 Eisin, Dr. Walter M., 6132 South Kedzie Ave., Chicago 29, Ill. (Baltic States.)
- 683 Elicabe, Dr. Ricardo, D., Paraguay 1857, Buenos Aires, Argentina. (Bolivia and Paraguay.)
- 613 Esternaux, Max., c/o Dr. Julian Blanchard, 1 Sheridan Square, New York, N. Y. 10014. (No specialty stated.)

## F

- 1033 Faulhaber, Robert E., 1179 Third Street, N. W., Grand Rapids, Mich., 49504. (U. S. 19th Century, Switzerland, Germany, British Colonies and U. S. Proofs, Dealer.)
- 914 Feldman, Aaron R., 165 West End Ave., New York N. Y. 10023. (Dealer.)
- 397 Ferguson, J. D., Rock Island, Quebec, Canada. (Canadian Revenues and Paper Money.)
- 170 Fifield, Edson J., P. O. Box 2792, Hamilton Station, Pompano Beach, Fla. 33062. (Dealer.)
- 72C Finkelburg, Falk, 114-93 226 Street, Cambria Heights, New York, N. Y. 11411. (U. S. and British North America.)
- 1047 Finkelstein, Arthur, 21-11 Parsons Blvd., Flushing, New York, N. Y. 11354. (U. S. Proofs.)
- 1001 Firth, Gerald L., 5229 Westminster Place, Pittsburgh 32, Pa. (Early Canada.)
- 590 Flanigan, James L. Jr., 6117 Webster Street, Philadelphia, Pa. 19143. (U. S.)
- 820 Fleming, J. Stuart, 117 Buffalo Ave., Niagara Falls, N. Y. (Canada and U. S.)



- 821 Foote, Sterling D., 10 Mitchell Place, New York, N. Y. 10017. (Railroads including Essays and Proofs.)  
 710 Ford, John J. Jr., 176 Hendrickson Ave., Rockville Center, L. I., N. Y. (Obsolete Bank Notes.)  
 177 Fox, John A., 173 Tulip Ave., Floral Park, L. I., N. Y. (Dealer.)  
 929 Fricke, Charles A., 6127 Reach Street, Philadelphia Pa. (No specialty stated.)  
 861 Friedberg, Jack, 393 Seventh Ave., New York, N. Y. 10001. (Dealer, Coins and U. S. Currency.)  
 980 Fuld, Dr. George J., 469 Sandhurst Road, Akron, Ohio 44313. (Amerinania Numismatics.)

## G

- 515 Garcia-Larranaga, Roberto, Apartado 121, San Luis Potosi, S. L. P., Mexico. (No specialty stated.)  
 81C Garner, John L., 14000 Ventura Blvd., Sherman Oaks, Calif. (U. S. Essays, Proofs and Specimens.)  
 154 Gates, Henry, 189-04 64 Ave., Fresh Meadows 65, New York, N. Y. (Canada.)  
 58C Gerber, Lambert W., Tamaqua, Pa. (Dealer.)  
 62C Glaser, Jacob S., 845 East 13 Street, Brooklyn, N. Y. (Columbia.)  
 261 Glass, Sol., 6414 Park Heights Ave., Apt. B-3, Baltimore 15, Md. (U. S. 20th Century.)  
 697 Glassco, J. G., 25 King Street, West, Toronto 1, Ont., Canada. (British North America, Early Issues.)  
 924 Goldstone, Ralph, 374 Chestnut Hill Ave., Brookline 46, Mass. (Dealer.)  
 535 Gray, Stephen W., Ph.D., Emory University, Emory, Ga. (No specialty stated.)  
 471 Greene, Vincant G., 77 Victoris Street, Toronto, Ont., Canada. (Canada and Provinces.)  
 60C Griswold, Dean Erwin N., Harvard Law School, Cambridge 38, Mass. (U. S. Revenues.)  
 3C Gros, Julian F., 215 East 68 Street, New York, N. Y. 10021. (U. S.)  
 270 Gruhl, Clarence J., 4456 North Prospect Ave., Milwaukee 11, Wis. (U. S. Proofs.)  
 664 Gurney, 348 Ross Road, Paramus, N. J. (U. S. Mint Plate Blocks.)

## H

- 566 Harmer, Bernard D., 6 West 36 Street, New York, N. Y. 10036. (Dealer.)  
 103 Harmer, Cyril H. C., 41 New Bond Street, London, W. 1, England. (Dealer.)  
 C84 Harmer, Gordon R., 589 Fifth Ave., New York, N. Y. 10017. (Dealer.)  
 103H Harmer, Henry R., 41 New Bond Street, London, W. 1, England.  
 487 Harrison, William J., 1203B Troy Towers, Bloomfield, N. J. (Obsolete Bank Notes, Engravings.)  
 968 Hartmann, Leonard H., 1913 Harvard Drive, Louisville, Ky. 40205. (No specialty stated.)  
 168 Heiman, Irwin, 2 West 46 Street, New York, N. Y. 10019. (Dealer.)  
 1041 Hein, Richard F., Pacific Fruit & Produce Co., P. O. Box 941, Nogales, Ariz., 85621. (Telstar 1, U. S. C23, CE1, CE2, France and Colonies.)  
 319 Heizmann, Louis J., 318 North 5 Street, Reading, Pa. (No specialty stated.)  
 954 Henderson, Warren S., P. O. Box 1358, Venice, Fla. (Broken Bank and Confederate Notes.)  
 33C Herst, Herman Jr., Shrub Oak, N. Y. 10588. (Dealer.)  
 625 Hicks, Dr. Henry D., 6446 Coburg Road, Halifax, N. S., Canada. (Bermuda, Canada, Newfoundland.)  
 488 Higgins, Albert H., 70 University Place, New York, N. Y. 10003. (Aden, Bermuda, Gold Coast and Palestine.)  
 1013 Hill, Mrs. Adolph B., Jr., 4944 Lindell Blvd., St. Louis, Mo. 63108. (Foreign Paper Money.)  
 14C Holton, Robert K., Forest Way, Essex Fells, N. J. (U. S. Stamps, Covers, Essays, Proofs and Bank Notes.)  
 1007 Horton, Graham Butler, Old Bakehouse, Stanton nr. Broadway, Worcs., England. (Great Britain Essays and Proofs.)  
 1025 Horwitz, S. M., Box 26, Tannersville, N. Y. 12485. (U. S. 19th Century Essays, Proofs and Cancellations.)  
 922 Hunter, Cornell C., 188 North High Street, Chillicothe, Ohio. (U. S. Currency.)  
 630 Hunter, Dard, Jr., The Mountain House, Chillicothe, Ohio. (U. S.)

## I

- 997 Irey, George M., 728 Salem Ave., Elizabeth, N. J. 07208. (19th Century U. S. and Literature.)

## J

- 993 Jackson, Dr. Glenn E., 637 Main Street, Watertown, Conn. 06795. (Waterbury Cancellations and Bank Notes.)  
 1003 Jacobs, Arthur G., 34 Barbara Road, Dumont, N. J. (Obsolete U. S. Currency.)

- 755 Jacobs, Dr. Lionel J. W., Box 56, Altadena, Calif. (U. S. 19th Century Essays and Proofs.)  
 860 Janusz, Stanley, 2429 North Hancock Street, Philadelphia 33, Pa. (U. S. Obsolete Bank Notes.)  
 988 Jarrett, Fred., Box 302, Adelaide Street Post Office, Toronto, Canada. (British North America.)  
 603 Jephcott, C. M., 323 Rosemary Road, Toronto 10, Ont., Canada. (British North America.)  
 895 Joyce, Morton Dean, 1 East End Ave., New York, N. Y. 10021. (Revenue Essays and Proofs.)  
 449 Juhring, John C., Hillsdale, N. Y. (U. S. 1869 Issue.)

## K

- 1004 Kantor, Alvin R., 1088 Bluff Road, Glencoe, Ill. 60022. (U. S.)  
 985 Karl, George W., 4261 Wooster Road, Fairview Park, Ohio. 44126. (U. S. Mint Stamps, Essays and Proofs.)  
 844 Karp, Louis R., 2214 Brighton Drive, Louisville 5, Ky. (No specialty stated.)  
 623 Katz, Dr. William A., 140-30 Ash Ave., Flushing, New York, N. Y. (Saar.)  
 850 Kemm, Theodore, 915 West End Ave., New York, N. Y. 10025. (U. S. Currency.)  
 678 Kessler, Arthur L., 551 Fifth Ave., New York, N. Y. 10017. (Dealer and Collector, Czechoslovakia, Europe to 1938.)  
 723 Kiefaber, W. H., 634 Woods Road, Dayton 9, Ohio. (U. S.)  
 219 Kimmel, A. Murl, Robinson, Kansas. (U. S. Balbo Flights and Civil War Patriotics.)  
 542 Kiser, Dr. A. E., 1326 Arroyo Drive, Napa, Calif. (U. S.)  
 936 Kurtis, Dr. Soma, 18994 Wildemere Ave., Detroit, Mich. (No specialty stated.)

## L

- 580 Lagios, Nick, 710 St. Catherine Street West, Montreal 2, Quebec, Canada. (Crete, Canada, Epirus, Greece and Thrace.)  
 519 Lancaster, C. Everett, 4554 Lowell Street, N. W., Washington 16, D. C. (U. S.)  
 952 Landis, W. Newton, 205 West Greenwood Ave., Lansdowne, Pa. (19th Century U. S.)  
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 112 Lidman, David, 390 West End Ave., Apt. 3D, New York, N. Y. 10024. (U. S. and France.)  
 1042 Lipset, Ben B., 68-10 108 Street, Forest Hills, New York 75, N. Y. (Lincoln, France and Colonies.)  
 1045 Litt, Nathaniel, 535 East 86 Street, New York, N. Y. 10028. (Air Mails and Uruguay.)  
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 1010 Lobdell, Dr. David H., 25 Cartwright Street, Bridgeport 4, Conn. (U. S. War Department.)  
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## M

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 1018 Masters, Roberts C., 2227 Westwood Place, Falls Church, Va. 22043. (U. S. Postal Issues and Literature.)  
 969 Matthews, Thomas A., 2500 Signal Hill Road, Springfield, Ohio. (Air Mails.)  
 987 Meyer, Isidor, 1203 Temple Gardens, Baltimore 17, Md. (U. S.)  
 655 Minuse, Kenneth, 1236 Grand Concourse, Bronx, New York 10456. (British North America.)  
 959 Missback, George E., 3650 Nancy Creek Road, N. W., Atlanta, Ga. (Bank Notes and Confederate Covers.)  
 775 Molesworth, Jack E., 88 Beacon Street, Boston, Mass. 02108. (Dealer, U. S. and Confederate States.)  
 236 Monroe, William H., Box 323, Great Bend, Kansas. (U. S.)  
 1006 Morgan, Richard H., P. O. Box 126, Princeton, N. J. (U. S. 1861-1867 Issue.)  
 4C Morris, Thomas F., 19 West Drive, Larchmont, N. Y. (Essays and Proofs of all Countries.)  
 241 Mozian, Herant, 545 Fifth Ave., New York, N. Y. 10017. (Dealer.)  
 689 Mueller, Miss Barbara R., 523 E. Linden Drive, Jefferson, Wis. 53548. (Postal Stationery.)  
 1039 Myer, John N., 80 Park Ave., New York, N. Y. 10016. (Colombia.)



## N

- 140 Neinken, Mortimer L., 5500 Fifteenth Ave., Brooklyn, N. Y. (U. S.)  
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 1037 Nielsen, J. V. Jr., 783 Rutledge Ave., Charleston, S. C. (Confederates and 19th Century U. S. Paper Money.)  
 877 Norbeck, John L., 5828 Halifax Ave., South, Minneapolis 24, Minn. (Hawaii, Canada, U. S. Postal History.)

## O

- 939 Orton, Walter J. III, 232 67 Street, Niagara Falls, N. Y. (U. S. 19th Century.)

## P

- 157 Palmer, Derek, Casilla 2393, Santiago de Chile, Chile. (Poland, South America Essays and Proofs.)  
 986 Pennell, J. Roy Jr., P. O. Drawer 858, Anderson, S. C. (Paper Money.)  
 465 Perry, Elliot, P. O. Box 333, Westfield, N. J. 07091. (Dealer, U. S. 19th Century.)  
 650 Peterman, William C., 153 Westville Ave., Caldwell, N. J. 07006. (U. S. and British North America.)  
 539 Phillips, Richard E., 224 Prospect Terrace, Davenport, Iowa. (U. S.)  
 742 Plass, R. J., 4950 Bellaire Ave., North Hollywood, Calif. (Argentine Republic.)  
 887 Pollitz, W. T., 40 Court Street, Boston 8, Mass. (Dealer.)  
 151 Pope, John D., III, 4 St. James Court, Webster Groves 19, Mo. (U. S. Departments including Essays and Proofs.)  
 1044 Poriss, Ralph, 6126 East Joshau Tree Lane, Scottsdale, Arizona, 85251.  
 1005 Pratt, Col. Robert H., 7912 W. Beach Road, Milwaukee, Wis. 53209. (U. S. and British North America.)

## R

- 296 Rasmussen, Andrew P., 1610 Metropolitan Ave., New York, N. Y. 10462. (U. S. Proofs and Origin of Design, Facsimiles.)  
 434 Ray, Samuel, 3600 Lakeshore Drive, Chicago, Ill. 60613. (China, Offices in China and Mongolia.)  
 867 Reinis, Joseph G., 50 Court Street, Brooklyn, N. Y. 11201. (U. S. 19th Century.)  
 930 Rice, Foster W., Box 204, Granby, Conn. 06035. (Broken Bank Notes.)  
 55C Rippner, Philip, 1174 East 21 Street, Brooklyn 10, N. Y. (Fractional Currency, Medals.)  
 744 Rochlin, Phillip, Route 1, Box 712C, Accokeek, Md. 20607. (No specialty stated.)  
 913 Rodriguez-Gil, Fernand, P. O. Box 4151, Chacao, Miranda, Venezuela. (No specialty stated.)  
 1019 Rothstein, Dr. Leonard M., 2409 Sylvale Road, Baltimore 9, Md. (Obsolete Currency.)  
 702 Routhier, Romeo J., Apto. 307, Edificio, ell Cielito, Guatemala. (Guatemala.)  
 875 Ruder, Lucius S., 1102 Palmview Ave., Bellaire Estates, Clearwater, Fla. (Proof Sheets, Obsolete Currency.)  
 840 Russell, William H., 7 Vinton Street, Melrose 76, Mass. (British North America.)

## S

- 891 Samuel, Marcus, 9 Norfolk Road, London, N. W. 8, England. (Specimen Stamps.)  
 976 Schilke, Oscar G., 14 Mulberry Street, Naugatuck, Conn. (Paper Money.)  
 1016 Schober, Dr. Joseph E., 82-56 167 Street, Jamaica 32, New York, N. Y. (U. S. and Austria Essays and Proofs.)  
 1029 Schueren, Fred P., 5100 Ellington Ave., Western Springs, Ill. (U. S. 19th Century.)  
 363 Scofield, Thomas E., 1325 Rialto Bldg., Kansas City, Mo. (No specialty stated.)  
 772 Scottino, Robert L., 2190 Boston Road, Bronx, N. Y. 10462. (U. S., Canada, France and United Kingdom.)  
 245 Seebe, Roger A., 156 Pinehurst Ave., New York 33, N. Y. (U. S. including Postal Stationery and Proofs.)  
 609 Sellers, F. Burton, 134 Altamont Ave., Tarrytown, N. Y. (U. S., British North America, Haiti.)  
 161 Serphos, Norman, 24 Keogh Lane, New Rochelle, N. Y. (Dealer.)  
 1021 Shafer, Neil, Whitman Numismatic Journal, 1220 Mound Ave., Racine, Wis. 53404. (Foreign Coins, Paper Money and Philippines Items.)  
 1034 Silberberg, Bernard, 29 Wheeler Road, Newton Center, Mass. 02159. (No specialty stated.)  
 909 Silverman, Myron E., Box 16, Sylven Drive, Hollidaysburg, Pa. (U. S. Proofs.)  
 200 Simons, C. Dewar III, Seagate Road, Staten Island, N. Y. 10305. (No specialty stated.)  
 957 Simons, Edgar, Box 3376 San Jose, Calif. (No specialty stated.)  
 497 Sissons, James N., 204 Glenrose Ave., Toronto, Ont., Canada. (British North America, Dealer.)



- 810 Slawson, George C., Craftsbury Common, Vermont. (U. S. Envelopes and Post Cards.)  
 822 Smedley, Glenn B., 1127 Washington Blvd., Oak Park, Ill. (Bank Notes.)  
 4211C Smeltzer, Chester A., 23 Lake Street, Ramsey, N. J. (U. S.)  
 856 Sprague, Gordon, 138 Vaughan Street, Portland 4, Me. (Cardboard Proofs.)  
 304 Stagg, A. C., 622 Orchard Ave., Lexington, Ky. 40502. (Bosnia.)  
 983 Stark, Leonard W., 112 South Dearborn Street, Chicago, Ill. (Coin Dealer, Central Coin Mart.)  
 963 Stevens, Clark H., 1386 Lakeside, Birmingham, Mich. (U. S. Post Cards and U. S. Exposition Cards.)  
 1038 Stone, Robert G., Route 3, Box 384, Belleville, Ill. 62221. (French Colonies.)  
 167 Stryker, S. Kellogg, 731 Midland Road, Oradell, N. J. (Dealer.)

## T

- 379 Tarallo, George, 108 Massachusetts Ave., Boston 17, Mass., c/o H. E. Harris & Co. (Dealer.)  
 422 Tartakow, Emile A., 5210 Oakdale Ave., Woodland Hills, Calif. (U. S.)  
 281 Tolman, Henry, Orange Center Road, Orange, Conn. (U. S. Revenues.)  
 1032 Trychel, Stanley R., 515 E. Weber Street, Toledo, Ohio. 43608. (19th Century used U. S. and Cancellations.)  
 49C Turner, George T., 408 A Street, E. S., Washington, D. C. 20003. (U. S. Revenues, Philatelic Literature.)

## U

- 448 Useller, James W., 21834 River Oaks Drive, Cleveland 16, Ohio. (No specialty stated.)

## V

- 118 Vanderbilt, Clinton B., 7 Mountain Terrace, Upper Montclair, N. J. (U. S. 1851 1c Type 4.)  
 830 Varian, Dr. Robert A., 401 South 12 Street, Muskogee, Okla. (General with Special Interest in U. S.)  
 222 Velek, John, 6218 West Diversey Ave., Chicago 39, Ill. (Czechoslovakia.)  
 999 Vooy's, Daniel W., P. O. Box 187, Canajoharie, N. Y. 13317. (Philatelic Literature.)

## W

- 977 Wait, George W., 147 Ridgewood Ave., Glen Ridge, N. J. (Paper Money.)  
 418 Waldbaum, Sidney, P. O. Box 537, Grand Island, Nebr. (No specialty stated.)  
 996 Waud, Morrison, 33 South Clark, Chicago, Ill. (19th Century U. S., all Kinds.)  
 967 Weaver, Ralph R., 90 Knightsbridge Road, Apt. 2N, Great Neck, L. I., N. Y. (U. S. Jefferson, Specialized.)  
 405 Wellburn, Gerald E., Derholm, Duncan, B. C., Canada. (No specialty stated.)  
 872 Werner, Louis S., 100 Bennett Ave., New York 33, N. Y. (No specialty stated.)  
 927 White, Helen Serjeant, 2 Gibney Street, Hawthorne E2, Victoria, Australia. (U. S. and Iceland.)  
 20C White, Marcus W., 15 Sherburne Ave., Worcester, Mass. 01606. (U. S. Envelopes.)  
 718 Wilcox, Gaylord P., Puhi, Kauai, Hawaii. (U. S. and Hawaii.)  
 616 Winkler, Virgil, Creole Petroleum Corp., Apartado 889, Caracas, Venezuela. (Engravings Quality.)

## Z

- 77C Zalevsky, Sam, 963 Troy Street, Denver, Colo. (U. S.)  
 15C Zervas, Hans, 43-56 171 Street, Flushing 58, New York, N. Y. (Erie.)



# The Essay Proof Journal

Vol. 23, No. 2

Spring 1966

Whole No. 90

Published Quarterly by the Essay-Proof Society.

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**\$10.00 per year in advance.**

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January,  
July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York,  
at 8 P. M. Visitors are cordially invited to attend these meetings, at which there  
are always interesting exhibits and discussions.

## Use of Daguerreotypes in Bank Note Production

By William W. Wylie

Some paragraphs in a history of photography in this country, published in 1938 by the Macmillan Company and brought out in 1964 as a "paper back" by Dover Publications, indicates that bank note engravers used the daguerreotype process to expedite production of bank notes—and possibly postage stamps.

According to *Photography and the American Scene* by Robert Taft, late professor of chemistry at the University of Kansas, a curious use of the daguerreotype, and one which long survived the daguerreotype portrait, was its employment by bank note engravers.

At least, according to Stephen H. Horgan (who was largely responsible for the development of the halftone process which made possible reproduction of photographs in newspapers and magazines), bank note engravers were using daguerreotypes as late as 1873, although by that time the ambrotype and collodion negative had superseded the process for making photographs developed by Louis Daguerre and announced in France in 1839.

Mr. Horgan began his career in photography and the graphic arts field as a boy of 16 in a tintype gallery in New York City. In 1873, he found employment in the studio of the New York photographer, Abraham Bogardus. Here he learned to make daguerreotypes, for Bogardus made daguerreotypes for the American Bank Note Company.

During personal correspondence with the author of *Photography and the American Scene* the late Mr. Horgan wrote about the use of daguerreotypes by the American Bank Note Company as follows:

"The pen or pencil drawings of designs for engraving on steel were reduced to proper size by the daguerreotype method.

"The Bank Note Company were secretive about their use of the daguerreotypes though I suspect the design was etched into the copper plate (of the daguerreotype) with a steel point; the incision filled with sanguine, an impression pulled on transfer paper, which was then transferred to the white wax ground on the steel plate for the engraver."

Whether predecessors of the American Bank Note Company made use of daguerreotypes to reduce to proper size the drawings which were to be used on bank notes, etc., isn't on record, but odds seem good that bank note engravers found a way to make use of the daguerreotype process soon after the making of daguerreotypes began. It's likely that a lot of the portraits and scenes on bank notes, etc., were daguerreotypes at one stage in their production.

The daguerreotype, of course, was a "mirror image" on a silver-plated copper plate. The fact it was reversed from right to left gave it a certain advantage as copy for a steel plate engraver, enabling him to produce an engraving which would print with right and left in their proper relation.

Obviously the use of the daguerreotype in bank note production, as described by Mr. Horgan, didn't produce a detailed copy of the original. All the engraver needed on his plate was enough to enable him to maintain relation of details and preserve proportions. With what might be called "landmarks" delineated on the plate by the method described by Mr. Horgan, he could bring about a faithful reproduction of the original drawing in the proper scale by the skilled use of his burin. Having the "landmarks" of the drawing on the plate speeded up his work considerably.



# The Pictorial Issues of French Colonies, 1891-1941

## A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 89, Page 29.)

### THE ESSAYS

#### I. DIE ESSAYS

##### 1. The Very Large Die Essays (VLDE):

##### A. On heavy bone-white smooth cardboard sheets, (1mm. thick) \*

- a.) Panther Type. \* Separate impressions in black with value numeral "2," of frame-subject and background, on different cards); sheet 240x180 mm., die sinkage with wide bevel at its borders, 204x150 mm. (outside edge of bevel) or 198x140 mm. (inside of bevel), image of frame-subject 128x175 mm. Die sinkage size is the same for background as for frame. The design is identical to that of the stamp but the engraving of the surface of the numeral shows in detail the cross-hatching with dots in every square. The numeral is on the frame-subject die.
- b.) Bakalois Woman Type. \* On sheets about 6x8", die sinkage 140x200 mm., design image 88x134 mm. Occurs in two design variants, one essentially similar to the stamp and the other different in some details, analogous to some varieties of the smaller essays and proofs: \*
  - 1.) Frame and subject image in black, background missing, with value numeral "15" (this value was printed in the Panther design on the issued stamps). Design differs from stamp in that the spear tip does not touch the "Q" of "Republique" and in the face and arms of the woman.
  - 2.) Same as 1.) but design like the stamp.
  - 3.) Same as 1.) but background image included, black frame, slate green or grey-blue background.
  - 4.) Image of background alone, struck in light slate or gray-blue (green?).
  - 5.) Same as 2.) but background image included, black frame, slate or grey-blue background.
- c.) Coconut Grove Type. \* probably exists on this card.

##### B. On light porous card (antique finish), bone-white, .015 inch thick, trimmed to about 6"x8" or less and mounted on larger, thicker card (album pages, e.g.) 7"x9" or more. Very light die sinkage, sometimes trimmed off.

- a.) Panther Type. \* Design image 128x175 mm., die sinkage 198x144 mm. (inside of bevel), Complete image frame-subject and numeral in reddish brown (or sepia), background in slate or grey-blue. With value numeral "2." The engraving of the numeral "2" shows detail as on VLDE no. Aa. Design is similar to stamp.
- b.) Bakalois Woman Type: \*
  - 1.) Design different from that of stamp, as in VLDE no. A.b.1. Frame (88x134 mm.) with numeral and background complete, numeral of value "15" (\* this value was printed in the Panther design in the issued stamps). Struck in reddish brown or sepia for the frame-subject numeral, and in slate blue for background. The numeral shows detailed cross-hatching as in other VLDE's. Die sinkage 140x200 mm.
  - 2.) Probably exists in design same as stamp.

##### 2. The medium-Large Die Essays (MLDE):

##### A. On thick smooth bone-white cardboard (1 mm. thick) sheets (9½"x7") with "single" (overlapped?) die sinkage 138x198 mm.; all examples seen consist of separate impressions of the frame-subject and background images struck side by side; in the Coconut Grove Type some sheets also have a complete image in the center between the frame and background images. On Panther and Woman Types the numeral is included with the frame, on the Coconut Grove Type with the center: All are in black (weak gray).

- a.) Panther Type. \* Design image 39x28½ mm., with value numeral "2" on the frame die.
- b.) Bakalois Woman Type. \* Design image 31½x47½ mm., with "20" on frame die.
- c.) Coconut Grove Type. \* Design image 31½x48½ mm. with value "1F" on center die. Words "Congo Francais" are engraved on center subject die, not on frame die as on the stamps. (Sheet seen with die sinkage trimmed off and containing three images, frame, complete, and background.)





**Very Large Die Essay of the Bakalois Woman Type, with value numeral "15" (VLDE #B.b.1.) on light porous card mounted on heavier card. In sepia and light gray-blue. (Collection of Wm. J. Connelly)**

- B. Cut-out impressions on smooth white paper, sometimes pasted up on smooth thin card. With or without value numeral. In two colors. (Some of these pieces may be plate essays.)
- a.) Panther Type. \* Not seen.
  - b.) Woman Type. \* Image 31x48 mm. (smaller than A Type because of paper shrinkage?). Not seen with value numeral.
  - c.) Coconut Grove Type. \* Image 31x48-48½ mm., with and without value numeral "1F"; also seen struck on paper with large margins.

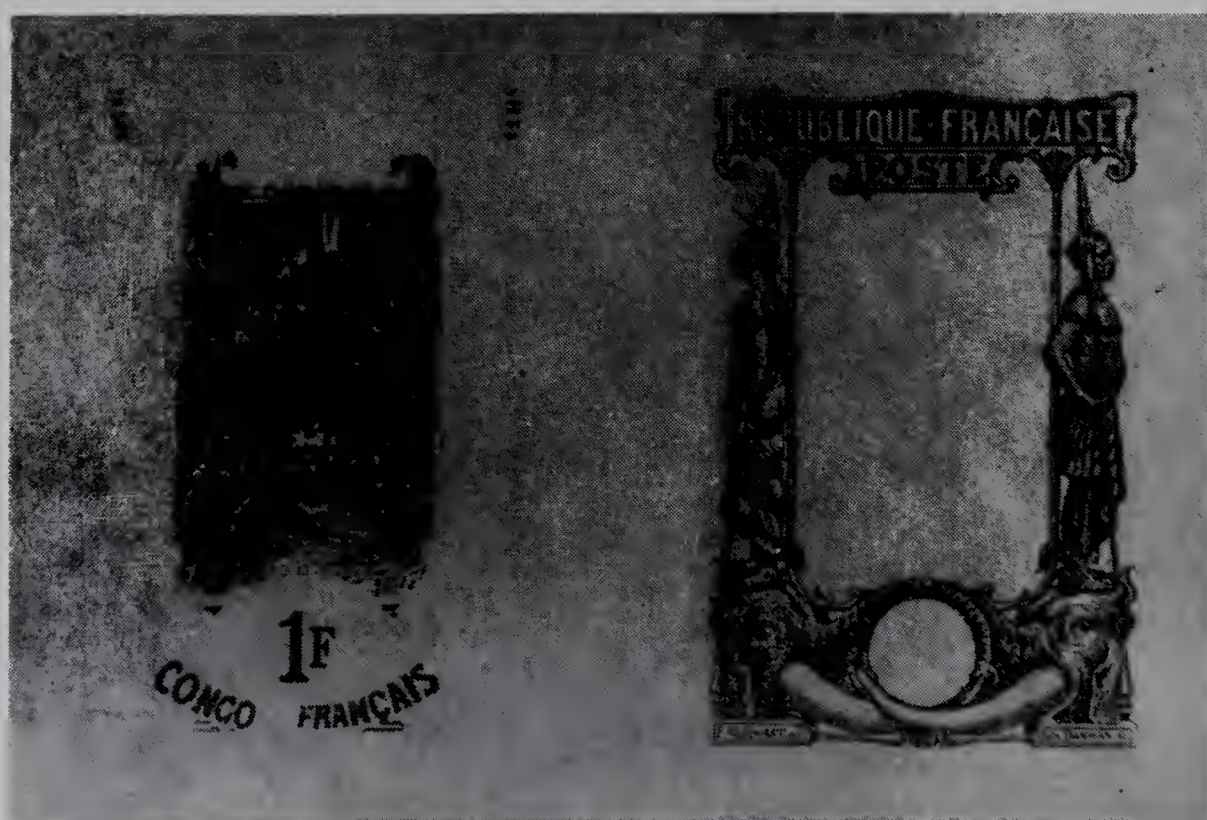
*Note*—The inking of these essays is very "flat," like typography or litho, because of weak pressure (no die sinkage), thin inks, and type of paper used.

3. The Slightly-Larger-than-Stamp Essays (SLSE): (rare)
- A. On white porous antique-finish card, ½ mm. thick:





Medium-Large Die Essay of Bakalois Woman Type, without value, cut out and pasted up on thin card, in blue and orange.  
(MLDE #B.c.) (Connelly Collection)



Medium-Large Die Essay in black of the Coconut Grove Type in "progressive" separate impressions of center subject and frame side by side. (MLDE #A.c.) (Connelly Collection)





Small Die Essay, much smaller than stamp size, without value numeral, of the Panther Type, with engraver's signature in pen below. Light ultramarine. (SDE #B.a.) (Connelly Collection)



Die Essay of Panther Type, slightly smaller than stamp size, in red. (SDE #A.a.) (Connelly Collection)

Die Essay Slightly Larger than Stamp, in Bakalois Woman Type, frame and subject only, with value "30", in black on thick card (trimmed). (SLSE #A.b.) (Stone Collection)



- b.) Bakalois Woman Type. \* Design image 25 x 33 mm., same as stamp design (spear touches "Q"), background omitted. In sepia, with numeral of value "30." (Probably exists also in complete images, background alone, collectives, colors, etc.)
- 4. The Small Die Essays, Smaller-than-Stamp Size (SDE):
  - A. Slightly smaller than stamp size. Without value numeral:
    - a.) Panther Type. \* Image 27x20 mm.; seen in red; die sinkage 47x75 mm. On heavy wove paper (like parchment).
    - b.) Bakalois Woman Type. \* Image 21½x33 mm. (not seen).
    - c.) Coconut Grove Type. \* (Not seen nor reported, may not exist.)
  - B. Much-Smaller-than-Stamp Size; without value numeral:
    - a.) Panther Type. \* Image 21½x17½ mm., on parchment paper, heavy die sinkage 71x48 mm., in light ultramarine; value space in white; engraver's initials signed below in pen. Design of the background somewhat simplified from the stamp design and is very sharp and clear. Inking very weak. (A very rare essay.) Also reported on smooth card, in black, with heavy die sinkage.
- 5. Collective Die Essays (Paste-Ups) For Presentation:
  - A. Individual die essays of the Medium Large series (series 2, above), pasted up on large card-board sheets, three or six essays of a given design on one sheet, in various colors approximately the issued colors in same sequence as those of issued denominations); with numeral of value:
    - a.) Six of the 2c, Panther Type
    - b.) Six of the 20c Woman Type
    - c.) Three of the 1fr Coconut Grove Type.

## II. THE SMALL-PLATE ESSAYS

- 1. Sheets of 2x2 or 4x3 cliches, imperforate, on medium wove or smooth unwatermarked paper, often gummed:
  - a.) Panther Type, image size of Small Die Essays slightly smaller than stamp size, 27¼x20 mm. frame plus background complete, but without numeral of value, in two colors; name of designer and engraver included. Sheet of 2x2 cliches; die sinkage 97x109 mm. Some cliches are seen cut out and pasted up on thin card.





Small Plate Essay sheet of 12 (4 x 3) of Bakalois Woman Type, in blue and black, without value nor designer and engraver names. Slightly smaller than stamp size. (SDE #1.b.2.) (Stone Collection)

- b.) Bakalois Woman Type, image size of Small Die Essays slightly smaller than stamp size,  $21\frac{1}{2} \times 32\frac{1}{2}$  mm., without numeral of value and without names of engraver and designer, in sheets of 4x3 clichés; design is different from stamp, like that of I.l.A.b.l., having spear tip that does not touch the "Q":
  - 1.) Frame and subject only, in various colors.
  - 2.) Complete image, in two colors, various combinations similar to issued colors.
- c.) Coconut Grove Type. \* Not seen nor reported, and may not exist.

#### THE PROOFS (of the stamps)

##### I. DIE PROOFS

Names of designer and engraver included in all die proofs. Several states of the die are found, one presumably original and the others retouched. Some of the retouched dies are with numeral of value and these are probably secondary or "working" dies (*poinçons de service*). The margins vary greatly and cannot be depended on as a basis of classification as many proofs have been trimmed down.

##### 1. Original Unretouched State of Die: \*

A. On thick card, large margins  $200 \times 120$  mm. (often trimmed): \*

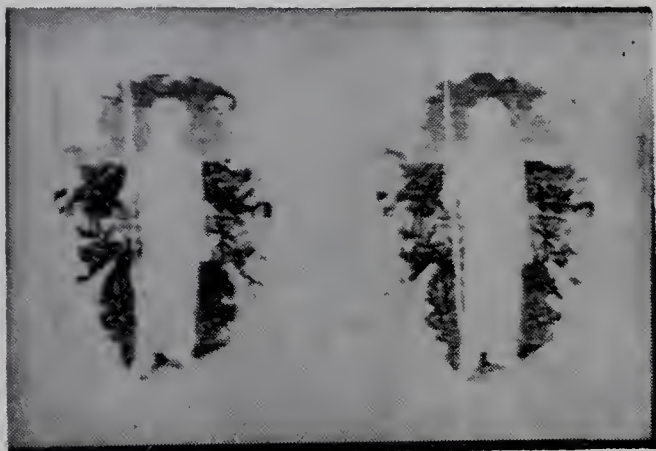




**Small Plate Essay sheet of 2 x 2 cliches of Panther Type, in brown and green, without value, images smaller than stamp size. (SPE #1.a.) (Connelly Collection)**

- a.) Panther Type, without numeral of value. \*
  - 1.) without value, frame-and-subject only, brown-olive
  - 2.) background only, in brown-olive
  - 3.) "progressive" proof, in sequence: frame-and-subject only, background only, and complete image, collected side by side on same sheet, in black and various colors.
- b.) Bakalois Woman Type, without value numeral. \*
  - 1.) frame-and-subject only, brown-olive, dark green
  - 2.) background only, single or multiple impressions on one sheet, black, brown-olive, dark green
  - 3.) "progressive" proof (as on a.3. above), black and various colors
- c.) Coconut Grove Type, without value numeral. \*
  - 1.) frame-and-subject only, not seen or reported
  - 2.) background only, not seen or reported
  - 3.) progressive proof, in black and various colors
- B.) On Thick Card, small margins 50x35 mm.: \* same formats and colors as for Large Margin series, A above.
- C. On "Parchment"-Like Medium Wove Unwatermarked Paper, large margins, without value numeral; engraver's scabbard-and-blade motif 4 mm. below bottom border of frame. Fair to good impressions, apparently well-inked on wet paper with good pressure. Die sinkage 44x68 mm.
  - a.) Panther Type. \*
    - 1.) frame and subject only
    - 2.) background only
    - 3.) complete images
  - b.) Bakalois Woman Type. \* same format as for a.
  - c.) Coconut Grove Type. \* same formats as for a. and b.
- D. On Thick Wove Unwatermarked Paper, large margins, often trimmed down, without numeral of value, with engraver's motif of scabbard-and-blade 4 mm. below bottom frame. Good impressions.
  - a.) Panther Type. \* same formats and colors as for C.a. above, except background only not reported.
  - b.) Bakalois Woman Type. \* same formats and colors as a.
  - c.) Coconut Grove Type. \* same formats and colors as a.
- 2. Retouched Dies, With or Without Numeral of value. \*
  - A. On smooth thin card, small margins, complete images with numeral of value, (removed from presentation booklets?), "flat" inking:
    - a.) Panther Type. \* in black and issued colors
    - b.) Bakalois Woman Type. \* in black and issued colors
    - c.) Coconut Grove Type. \* in black and issued colors
  - B. On thick laid watermarked paper (like that of stamps), large margins, complete images with numeral of value, gummed. (Rare)





Die proofs in multiple impressions on cardstock, of background only of Bakalois Woman Type, unretouched die; in black. (DP #I.A.b.2.) (Connelly Collection)



Pair of plate proofs of 4c value of Panther Type, on medium card, in red and gray, (might be one of the infamous "reprints") (Connelly Collection)



Trimmed die proof, retouched die, in black on thin wove unwatermarked paper, without value, guide lines close to borders. (DP #2.C.b.) (Connelly Collection)



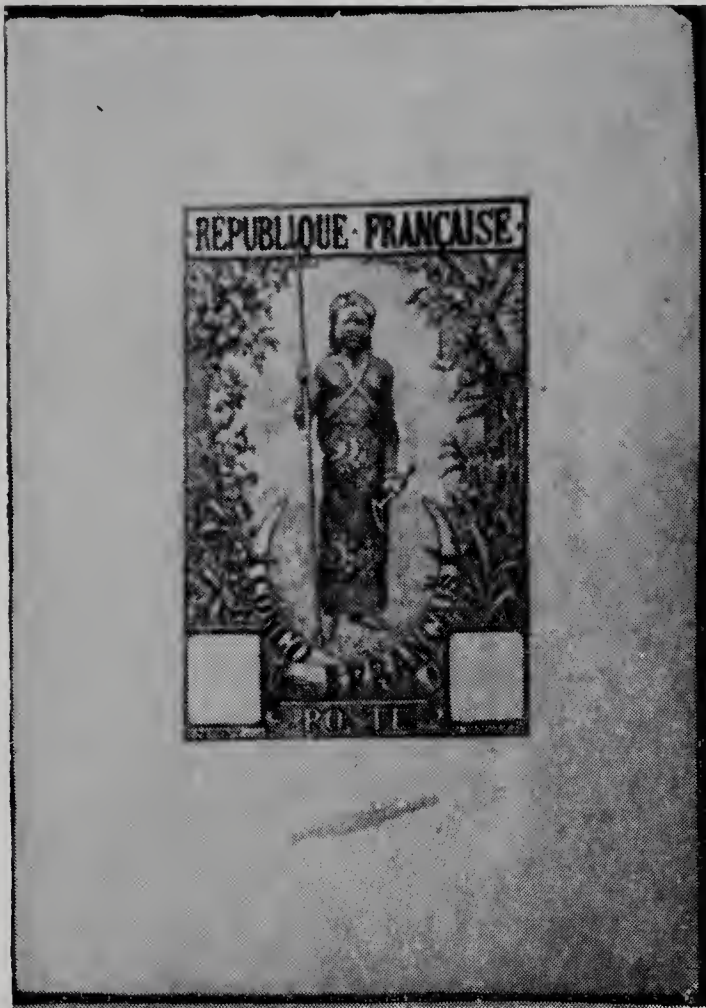
Large margin die proof, unretouched die, in black on thick wove unwatermarked paper, without value, engraver's scabbard and blade motif below. (DP #1.D.b.)

- a.) Panther Type. \* in black and issued colors
- b.) Bakalois Woman Type. \* in black and issued colors
- c.) Coconut Grove Type. \* in black and issued colors

*Note:* impressions are "flat" and smeary, look like litho; some of Grove Type are apparently without background rulings in the borders, probably due to underinking and weak pressure or the peculiarity of the paper.

- C. On thin wove unwatermarked paper, large margins, often trimmed down, without value numeral, good impressions, in black and issued colors, frame-and-subject only and complete images: (official color trials)
  - a.) Panther Type. \*
  - b.) Bakalois Woman Type. \* (guide lines close to borders)
  - c.) Coconut Grove Type. \* (same)





Large margin die proof, untouched die, without value, complete image, in green and yellow, guide lines away from borders; on parchment-like medium wove unwatermarked paper, well inked on wet paper with good pressure; note engraver's motif below. (DP #1.C.b.) (Connelly Collection)



Die Proof of Coconut Grove Type retouched die on thick laid watermarked gummed paper, in olive brown and black, with numeral value "1F." Very poor impression, flat and smeary like litho, background lines at sides do not all show. (DP #2.B.c) (Connelly Collection)

- D. On India paper, large margins, without numeral of value, complete images, good impressions, in black. (Very rare)
- Panther Type.
  - Bakalois Woman Type.
  - Coconut Grove Type.

## II. PLATE PROOFS, for color and paper trials (common)

### 1. In sheets of 4x3 cliches:

#### A. On thick (.0075 inch) ordinary unwatermarked paper:

- Panther Type. \* In various issued and unissued colors
  - Frame and subject only, without value numeral
  - Background only, multiple impressions
  - Complete images, without numeral of value
- Bakalois Woman Type. \* Same formats and colors as for a.), names of designer and engraver omitted.
- Coconut Grove Type. \* Same colors and formats as for a.) and b.)

#### B. On Medium paper (.0063-.0066 inch): Same Types, colors and formats as for A.

#### C. On thin paper (.0041 inch): \* Same Types, colors and formats as for A. and B.

#### D. On medium card, with numerals of value of all denominations issued, various colors, complete and incomplete images. \* These are probably clandestine "reprints" made after the stamps were issued.

- In sheets of printing-size, 100 cliches 10x10 for the Panther and Bakalois Woman Types, and 50 cliches 10x5 for the Coconut Grove Type, with value numerals of all denominations, various colors. \* There is no certain way to distinguish these from the numerous reprints and printer's waste, except that those on card and all "errors" are probably in the latter categories.

(To be continued.)

# The Stamp Duties on British and Irish Bank Notes, 1783-1891

(Continued from JOURNAL No. 89, Page 25.)

By Marcus Samuel

## THE STAMP ACCOUNTS AND THE RATES OF DUTY

Before turning our attention to the stamps used for denoting the duties on Irish bank notes, it is desirable to give some consideration to the rates of duty which were in force during various periods. The few official accounts which have been published are fragmentary and just as incoherent as their British counterparts, the most ample is that given in Appendix 42 to the First Report of the Commissioners of Inland Revenue (already reproduced in JOURNAL No. 86). This includes an account of the receipts from the stamp duties on Irish bank notes under the value of £50 (the range of denominations entitled to be charged lower rates of duty as compared to those on promissory notes used in other commercial transactions), only for the years 1807 to 1842 (when the Irish and British stamp duties were merged). An account of the number of Irish country bankers' notes stamped in each quarter of every year from 1819 to 1826 (Accounts and Papers, 1826-27 Vol. XX, page 133) includes notes of the denomination of £50 (Irish currency), and those exceeding £50 but not exceeding £100 in value, while 1822, 1823 and 1826 accounts include 2/- and 3/- rates of duty on bank notes which would have applied to notes of these denominations at this time. Accordingly the rates applying to notes of these denominations are included in the following table, although they are not given in the 1857 report.

TABLE OF THE STAMP DUTIES ON IRISH BANK NOTES

	1799-1801	1801-10	1810-15	1815-22	1822-42
<i>Under the value of £5</i>	1½d.	1½d.	1½d.	3d.	1½d.
<i>£5 and under £10</i>	3d.	3d.	3d.	6d.	6d.
<i>£10 and under £50</i>	4d.	4d.	4d.	8d.	8d.
<i>£50 (Irish)</i>	6d.	1/-	1/6	2/-	2/-
<i>Exc. £50 &amp; not exc. £100</i>	1/-	1/6	2/-	3/-	3/-

## THE STAMPS USED FOR DENOTING THE DUTIES

Before the management of the Irish stamp duties passed into the hands of the British Stamp Office in 1827, all the stamps used for denoting the duties on Irish bank notes were embossed in colourless relief at the Stamp Office in Dublin, generally on the right hand side of the note and frequently sideways. This was to comply with instructions that all documents liable to Irish stamp duties were to be written "in such manner that some part thereof shall be as near as convenient may be to the stamps" (1794) or, more explicitly, "in such manner that some part thereof shall be written on the stamps . . . and said writing shall from thence continue in the usual form of writing or engrossing deeds or writings, so that no blank space be left whereby such stamps might be made applicable to any other deed or instrument" (1796). In consequence of these instructions, the stamps on Irish bank notes are generally partly obscured by parts of the printed design, rendering them difficult to distinguish, let alone to photograph. This is particularly unfortunate because no impressions of any Irish stamps issued before 1838 have been seen in any of the record books at Somerset House, and the writer has been obliged to rely on the items in the collection of the Institute of Bankers for all his information. Because the dates of registration of the earlier stamps are unknown, it has not been possible accurately to link them with the Acts of Parliament which called for their creation.

It is probable that prior to 1827, the dies employed for embossing the Irish stamps were engraved in Dublin. Many of the stamps are of charming and complex asymmetrical



design, of a type only found on Irish stamps, and most of the designs incorporate a Harp or Shamrocks: even after the assimilation of the British and Irish stamp duties in 1842, distinctive stamps continued to be employed for charging the duties in Ireland. It is probably on account of the complexity of design that when new dies were required for stamps to denote a particular duty, no attempt was made to copy the design of the stamp which was already, or had previously been in use for denoting that duty. Another interesting feature of some of the early stamps is that they include portraits of King George III or King George IV in their designs, those with the former probably being the earliest stamps to show the head of the Monarch. From 1804, the stamps used for denoting the duties on bank notes in Ireland are inscribed "BANKERS NOTE OR BILL," differing completely in this respect from their British counterparts.

#### INFORMATION FROM THE STAMPED NOTES IN THE COLLECTION OF THE INSTITUTE OF BANKERS BEFORE 1804

Only two notes upon which the stamps are distinguishable have been seen, both dated 1800. The stamps were probably used for denoting the duties on all types of documents concerning monetary transfers in Ireland. Brief descriptions are given their designs.

*1½d. Die B.* A Harp in the centre of a ring which is inscribed "III HALF PENCE" at top and "IRELAND" at foot. Above there is a Crown with "GR" and "III" at sides, and the die letter "B" is in the S. E. segment of the central circle.

*3d. Die ?.* A Harp in circle with Crown above, inscribed "IRELAND" at top and "III PENCE" at foot. No die letter distinguishable.

#### PERIOD 1804-26

A considerable number of notes of this period have been examined, none of higher denomination than £5.5s. Brief descriptions are given of the designs of the stamps which have been distinguishable.

*1½d. Die A.* A Harp with branches each side in a horizontal oval which is double-lined at top and there inscribed "BANKERS NOTE OR BILL," and which is inscribed "THREE / HALF PENCE" in two lines at foot. Above there is a Crown with "GR" and "III" at sides, and the die letter "A" is above and to the right of the "III."

*1½d. Die B.* A Harp with the die letter "B" at right, inscribed "BANKERS NOTE / OR BILL" in two lines above, and "THREE HALF PENCE" at foot. Above there is a Crown with "GR" and "III" at sides.

*1½d. Die C.* A small Harp with the die letter "C" between two roses beneath, in a doubly curved double-lined frame which is inscribed "BANKERS NOTE OR BILL" at top and "THREE HALF PENCE" at foot. Above there is a Crown with "GR" and "III" at sides.

*1½d. Die D.* A small Harp with die letters "D" each side beneath a Crown with "GR" and "III" at sides, and above an oval which is inscribed "BANKERS / NOTE OR / BILL" in three lines, and "THREE HALF PENCE" in a crescent-shaped frame at foot.

*1½d. Die E.* A Crown with die letters "E" twice above it, in a double-lined semi-circle inscribed "BANKERS NOTE OR BILL," and with "THREE HALF PENCE" in a wavy frame beneath. Also "GR" and "III" at top and "IRELAND" in a rectangular frame at foot.

*1½d. Die F.* "BANKERS / NOTE / OR / BILL" in four lines in the centre of a ring which is inscribed "THREE HALF PENCE." Also a Crown with "GR" and "III" at sides at top, and "IRELAND" in a rectangular frame at foot: the die letters "F" are adjacent to the ring, N. W. and S. E. of it. (See Fig. 37 for this stamp on part of an Irish bank note).

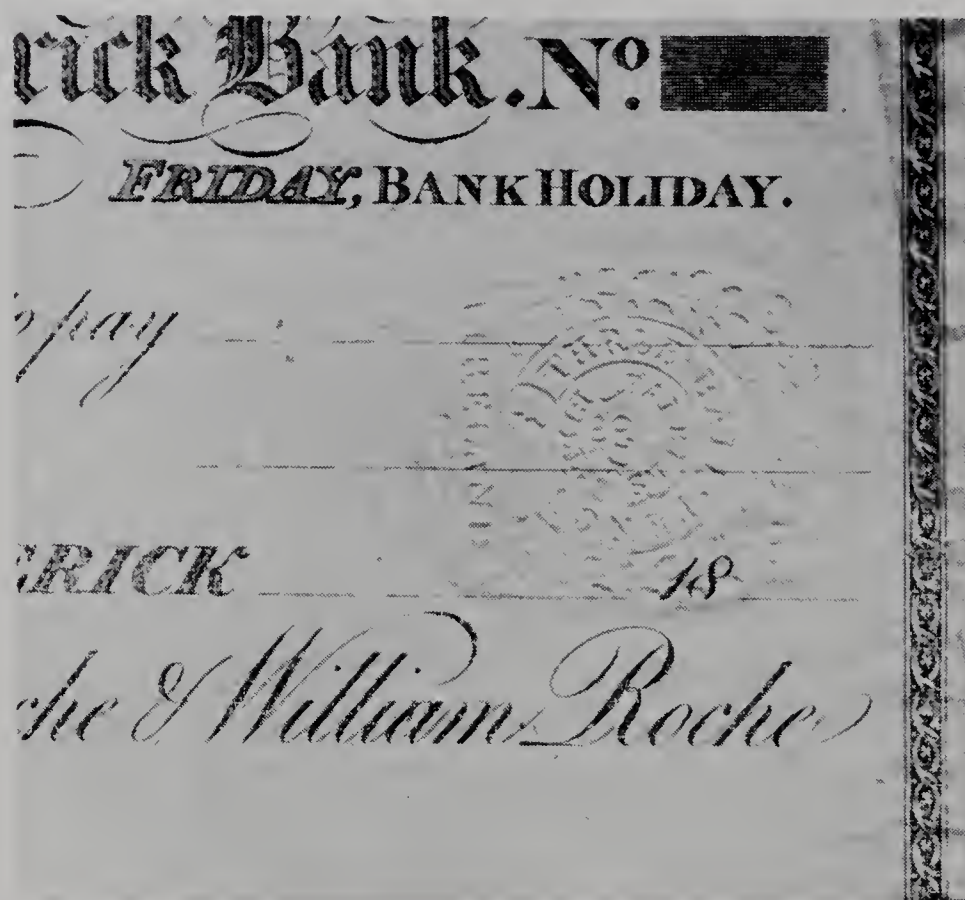


Fig. 37. 1 1/2 d. Die F on a corner of an Irish bank note

3d. Die A. A harp-shaped frame inscribed "BANKERS NOTE" at top, "OR BILL" sloping upwards at S. E. corner and "THREE PENCE" at foot. In the central space there is a small Harp with Crown above and "GR / III" in two lines at left, all sloping at an angle of about 45°, but the die letter "A" in the S. W. corner of the central space is upright. An extraordinary design. (See Fig. 38 for this stamp on part of an Irish bank post bill).

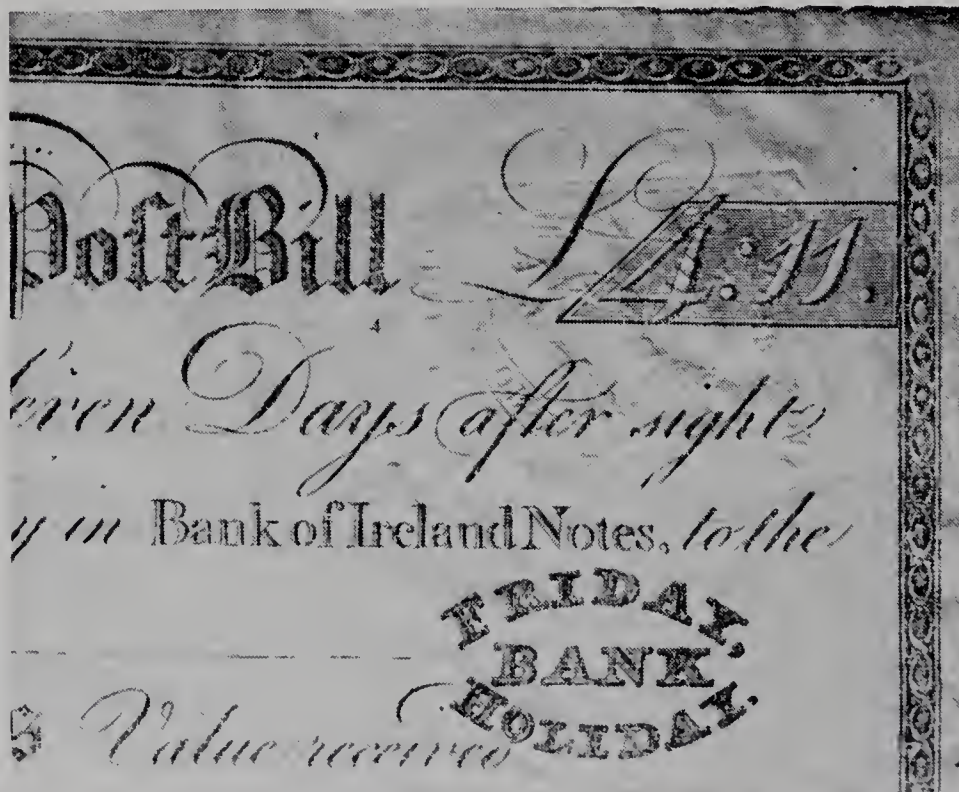


Fig. 38. 3d. Die A on a corner of an Irish bank post bill

3d. Die B. A small Harp in the centre of a double-lined curved triangle which is set at an angle and inscribed "BANKERS" (reading downwards to foot), "NOTE OR"



(reading upwards to top) and "BILL" (reading downwards from top and inverted). There is a Crown above the die letter "B" at the N. W. corner, "GR / REX / III" in three lines at the N. E. corner, and "THREE PENCE" at foot, these set normally. Another extraordinary design.

*3d. Die C.* A small Harp beneath a Crown with the die letter "C" between, inscribed "BANKERS NOTE OR BILL" at top, "G.R.III" and "IRELAND" sloping upwards at right and left of Harp, and "THREE PENCE" at foot.

*6d. Die A.* A large stamp of most extraordinary and complex design, centred upon a small portrait of King George III in an oval and what appears to be a beehive along side; also a key, an ink-pot with plume, and other unidentified pieces of "ironmongery." Inscribed "BANKERS NOTE OR BILL" at top and "SIX PENCE" at foot: above there is a Crown with "GR" and "III" at sides, and the die letter "A" is at the left of the central design.

It is considered that the following deductions may fairly be drawn from this material. Before 1804, the stamps used for denoting the duties on Irish bank notes under the value of £50 were unappropriated (bore no indication of the duty they were to denote), from 1804, the "new and particular stamps" called for by 44 Geo. III, c.68 were inscribed "BANKERS NOTE OR BILL." Regarding the latter stamps, it is possible that only dies A to F of the 1½d. value and dies A to C of the 3d. value were required, but there may well have been a second die of the 6d. stamp, and it is unfortunate that the absence of any notes amounting to £10 and under the value of £50 has made it impossible, for the moment, to describe the designs of the 4d. and 8d. stamps which were undoubtedly in service for stamping such notes. As regards notes of the value of £50 and over, it is probable that the early notes were impressed with unappropriated stamps which were used to denote the duties on all types of bills and notes, and the later notes with the stamps inscribed "BILL." A notice inserted in the Irish press by the Dublin Stamp Office, dated December 1, 1814, states, "The Commissioners of Stamp Duties give notice that they have caused separate and distinct dies to be prepared, on which the word 'BILLS' is impressed, to denote the stamp duties on . . . any foreign or inland bill of exchange, promissory note or other note, whether of bankers or otherwise, draft or order (except bank notes and bank post bills otherwise charged.)"

## CONCLUSION

The attention of the writer was first drawn to this subject when he found on the backs of some old English bank notes impressions of the bi-coloured Congreve stamps which matched some proofs of these stamps which he had owned for many years without being able to discover their identity. On searching for published information on these stamps, he found little to assist and much to mislead him. It is for this reason, and also for the light which is thrown on the history and administration of the British and Irish stamp duties in general, that the writer has gone into the matter at such length. It appeared unlikely that this article would ever be published: it is hoped that it includes sufficient material of philatelic interest to justify its appearance in this journal.

## ERRATA

In JOURNAL No. 85, p. 22, Figures 27 and 28 were inadvertently interchanged.

In JOURNAL No. 86, p. 68, under Type II, the legend following "February 5, 1830" should read: As last but smaller head, die lettered "B." And following "May 1, 1830," should read: As first but die lettered "A."

# The Life and Work of Thomas F. Morris (1852-1898)

## Designer of Bank Notes and Stamps

By Thomas F. Morris II

(Continued from JOURNAL No. 89, Page 12.)

### Early Training in Design

Having myself cultivated a fascination for painting in water color and oil, I have often wondered how an apprentice in design got started in the art. No doubt he was given proofs of the work of experienced men to study for style, composition, symmetry, light and shadow, and the organization of the elements of a design within a very restricted area. Perhaps in time he got an opportunity to rough in the final touches on a nearly completed simple piece; or if a jeweler or lawyer sent in a rush order for some piece of business stationery, the youngster might get a chance to try his wings under the eye of a senior. Just what the director of the department looked for in the crude output of an apprentice, what signs he sought of the youth's ultimate ability, are difficult to know.

But a few years ago I ran across something my father composed in careful handwriting, for what purpose I know not, while he was Chief of the Engraving Division and Chief of Design of the B. E. & P.<sup>1</sup> It reads as though someone in authority in the Government or a private company had inquired about the problem of training apprentices in bank note work. One paragraph reflects the contemporary criticism of bank note and currency lettering as stylized and strained in ornamentation. His recital of the process preparatory to portrait engraving illustrates the beneficence of photography as against the necessity in prior eras to work from original art in life size. This account is too formally written for a reply to a beginner's inquiry, and it seems improbable the Bureau was contemplating employment of apprentices. Its burden of work compelled it to engage craftsmen able to produce promptly under a budget fixed by Congress.

We quote it in full (though it appears to be incomplete) as the briefest way to describe what must have been my father's actual experience as a trainee at American. Clearly some uncommon talent for drawing was expected of any beginner, his personal aptitude in one branch of the work being quickly established. Maturity of that competence could be fostered only through study and patient, unending practice. My father's memorandum said:

"When a boy enters as apprentice, he is placed at a line of work to which he is best adapted,—designing portrait, figure, landscape, scroll, square lettering, script, transferring. He seldom attempts any other, for he finds either of these needs years of constant effort.

If his line is lettering, he learns to draw the shapes and styles of the varied kinds before he is able to attempt them on steel. Some critics of late have condemned Bank Note lettering, but it is conceded by men of authority that Bank Note engravers have brought the style of lettering (suitable for securities) up to the highest perfection in art.

In whatever branch the boy enters, he must study drawing, and it depends upon his efforts as to how artistic he becomes. Mr. Alfred Jones in the N. Y. company [A.B.N. Co.], conceded to be the finest Bank Note portrait and figure engraver in this country, is a National Academician.

A boy is apprenticed for four years or more, and is then considered a journeyman. But unlike other trades, the work produced at this period of his life is considered of very little importance, and is only of value to a company when they have such commercial work as calendars, cards, letterheads, etc.

1. Brevity suggests this abbreviation for the Bureau of Engraving and Printing and "A.B.N. Co." for the American Bank Note Company, "N.B.N. Co." for the National Bank Note Company, and "C.B.N. Co." for the Continental Bank Note Company.



He is considered a genius if he excels in less than 10 years sufficiently to work on a die for a Bank Note. If a portrait is to be engraved, the larger photograph is reduced on a tin type metal to the size necessary, and the engraver makes a very accurate tracing, even marking in the shadows that appear on the face. This is by process 'set-off' on the steel, over which he marks again very carefully every line and dot of the tracing.

After this he cuts with a graver so as to reproduce the exact likeness, and it depends upon his judgment as to how these lines or dots shall be cut. So that two men, engraving throughout the same portrait, would not curve the lines or dots in the same direction, or possibly change the shape of the dot, one making a round, a square, or oblong dot. But always, if conscientious, with a view of having the work look well when transferred to the plate, even though it may not appear so clean and finished upon the die. And what, to a novice, might appear correct, would to the learned man be condemned. The technique is peculiar, and if the die is not properly engraved, will look ragged and broken when transferred and printed from the plate.

Men who excel in etching cannot do as good work as others who excel in line work, such as is used in the production of a figure, and no one can do equally as good work in both.

What is true of this is also true in relation to the other branches of engraving. The letter engraver scarcely ever attempts scroll, and some men receive very high salaries for engraving only script. One will comprehend at once the necessity for adhering to these principles."

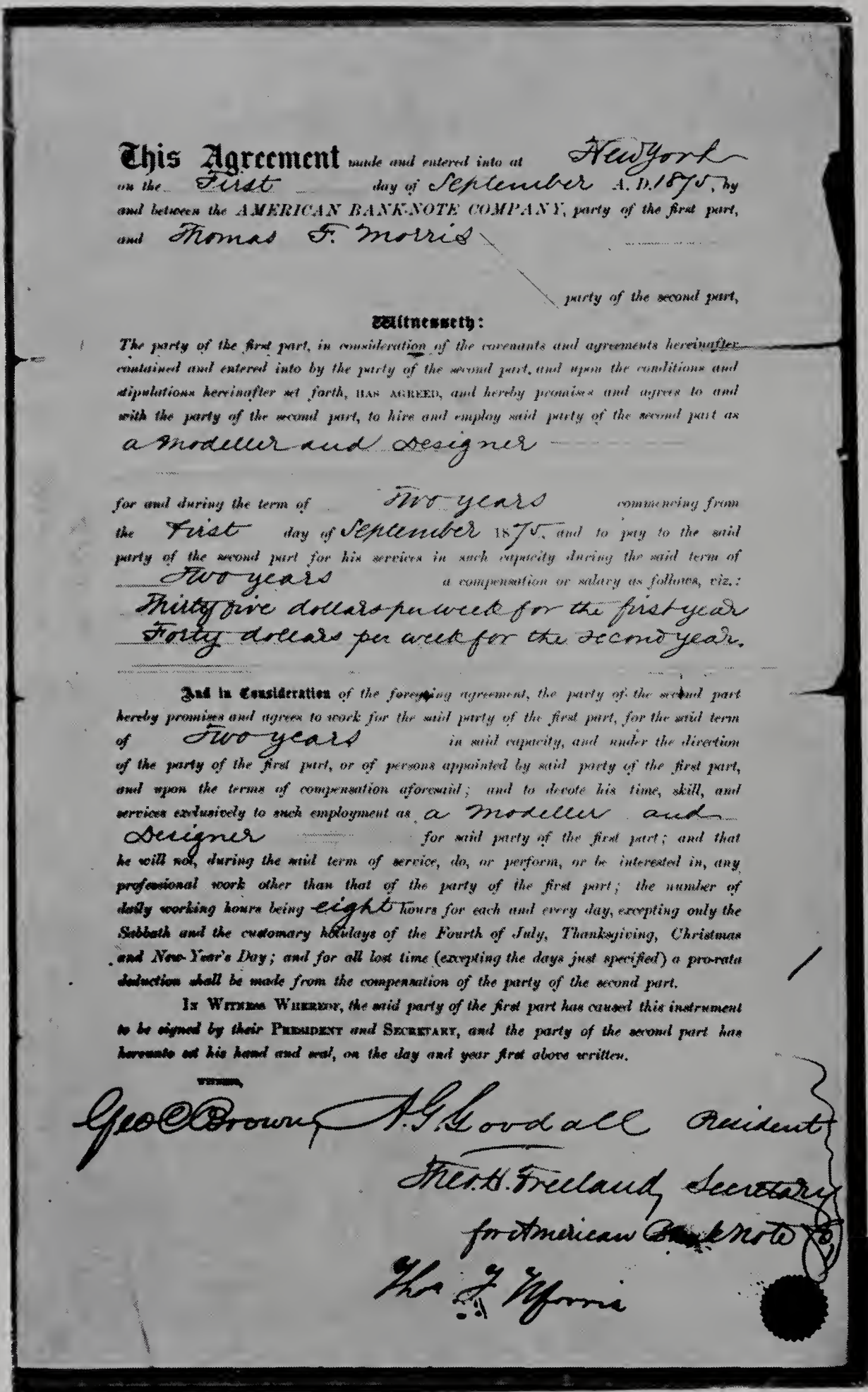
Little wonder one portrait or figure engraver could quickly recognize another's work from casual inspection. Each technique had as distinctive a personality as the artist who used it; the foremost among them often exchanged proofs of an engraving that pleased them, and they learned from each other's achievements.



The young apprentice designer.

## Professional Recognition

Not until September 1, 1875, six years after my father was apprenticed (and perhaps because a competitor had eyed him), did the Company decide to put him under contract as "Modeller and Designer." The term was two years, at \$35 a week for the first year and \$40 for the second. My economist friends tell me this was a quite substantial salary during the depression of the mid-1870's following the Panic of '73. Uptown at Augustin



Morris' first contract with the American Bank Note Co.

Daly's ramshackle Broadway Theatre near 30th Street, John Drew in 1879 was earning \$30 a week and Ada Rehan, the toast of New York's gallants, \$35 a week.

The contract called for an eight-hour day every day of the year except "the Sabbath . . . the Fourth of July, Thanksgiving, Christmas and New Year's Day; and for all lost time (excepting the days just specified) a pro-rata deduction shall be made from the compensation of the party of the second part." The agreement was endorsed with the





Morris served his apprenticeship here.

signature of A. G. Goodall as President and Theo. H. Freeland as Secretary. Embossed in the lower left corner is the corporate seal. Surrounded by the inner circle of the frame is a feathered eagle's head with fiercely hooked, open beak; above it are three stars and below it four, symbolic of the seven companies whose merger in 1858 formed the corporation then known as "The Association."



## Contemporary Living Conditions

Getting to and from work in those days was itself equivalent to half a day's work for Greenpoint "suburbanites" like my father. Two and one-half miles by horse-drawn stage or trolley from Greenpoint to the Fulton Street ferry landing in Brooklyn, across the crowded East River if the fog was not too thick, and then an all-weather walk to the northeast corner of Broadway and Liberty Street. Kerosene lamps in the conveyances enroute did nothing for a newspaper's small print; supper was a late meal six days a week and breakfast a very early one. But soon Brooklynites thrilled to the news that the Roeblings, father and son, were going to bridge the East River with a 1,595-foot span that would carry all the borough's traffic for decades to come.

Going to and from work my father saw the pier caissons being sunk in 1869; but it took 14 years of prodigious engineering feats before this steel-cable shortcut to lower Manhattan was opened. Nevertheless, nearby suburbs like Brooklyn, upper Manhattan and northern New Jersey grew apace. Many of New York's problems in social disorder originated in this lapping-over of population from a narrow island bursting at the seams, leaving behind a residue of physical facilities too outmoded or dilapidated for minimum living standards for successive waves of immigrants congregating by nationality or color.

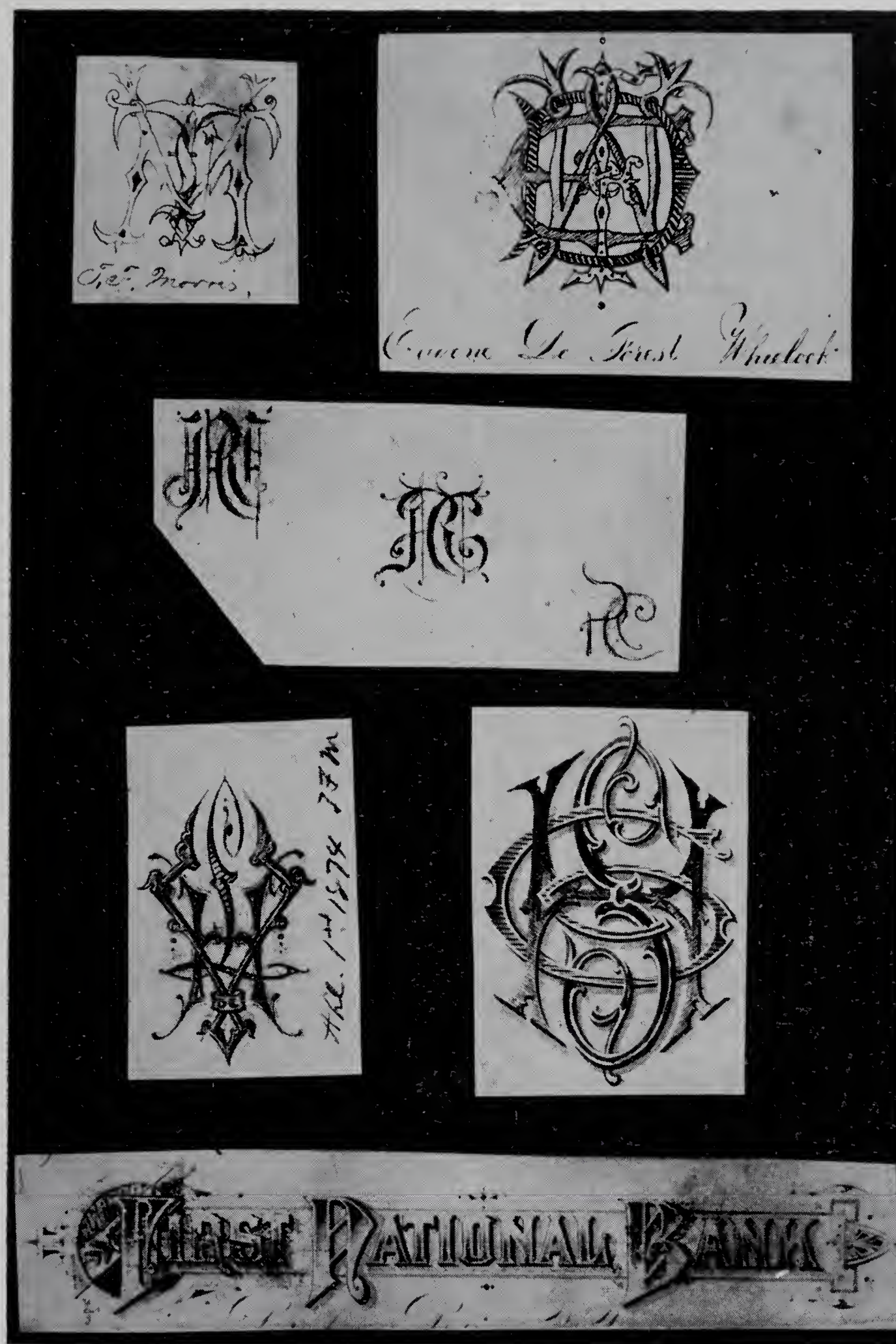


As a lark, Tom Morris walked across this catwalk on Brooklyn Bridge on his way home.

## A Journeyman's Work

A sheaf of proofs of my father's early work shows clearly the type of assignment entrusted to promising journeymen. (A few are illustrated here to show the limited sphere of their activity.) Mainly they represent segments of decorative scrolls and panels, with occasional lettering, for corporate bonds and stock certificates. Some rosettes and shells use lathe work; others are entirely freehand ornamentation. Many involve geometric patterns, though occasionally a centurion or stylized head of Minerva appears; or a cluster of leaves, cotton bolls or berries is entwined in the corner segment of a decorative border. Other proofs are of ornate panels for numerals, a savings stamp





Specimens of Morris' earliest designs.

of 25c denomination to be pasted in the books of patrons slowly accumulating dollars in a building and loan association, and an elaborate design for the stationery of Pach the photographer at 841 Broadway, corner of 13th Street, with branches in two exclusive New Jersey resorts and ten eastern college towns.





Morris' creative designs of freehand ornamentation.

### His Master's Art

These proofs on India were struck in an array of greens, chromes, soft reds, blues, black and off-blacks. I have often wondered if the rich rainbow we find in so many trial color proofs was not due rather more to the engraver's urge to escape from the monotony of black-and-white than to any unique service color performed in revealing imperfections of die or plate. Certain it is that many engravers and etchers found in water colors and oils a colorful engagement of their talents and diversion from funereal black.

Alfred Jones (1833-1909), portrait and figure engraver without a peer in his time, and James D. Smillie, a luminary of the "Hudson River School" of landscape, etching and water colors, became National Academicians. Christian Rost, engraver of the U. S. 3c 1869 issue, did brush work of museum quality; the wash drawings of Liebler, vignette designer for United States currency, are rare gems of this genre. Marcus W. Baldwin did some outstanding small canvasses; my father's water colors have charmed his family these many years. Engravers and designers, often together, haunted the showings at the National Academy of Design and the Brooklyn Museum of Art, never ceasing to learn more about composition and drawing.

### The First Complete Design

No hint of a continuous or complete design by my father appears until 1873, four years after starting his career. That year Nezhiah Wright of the old Rawdon firm declined re-election as treasurer of A.B.N. Co. because of ill health. The Board of



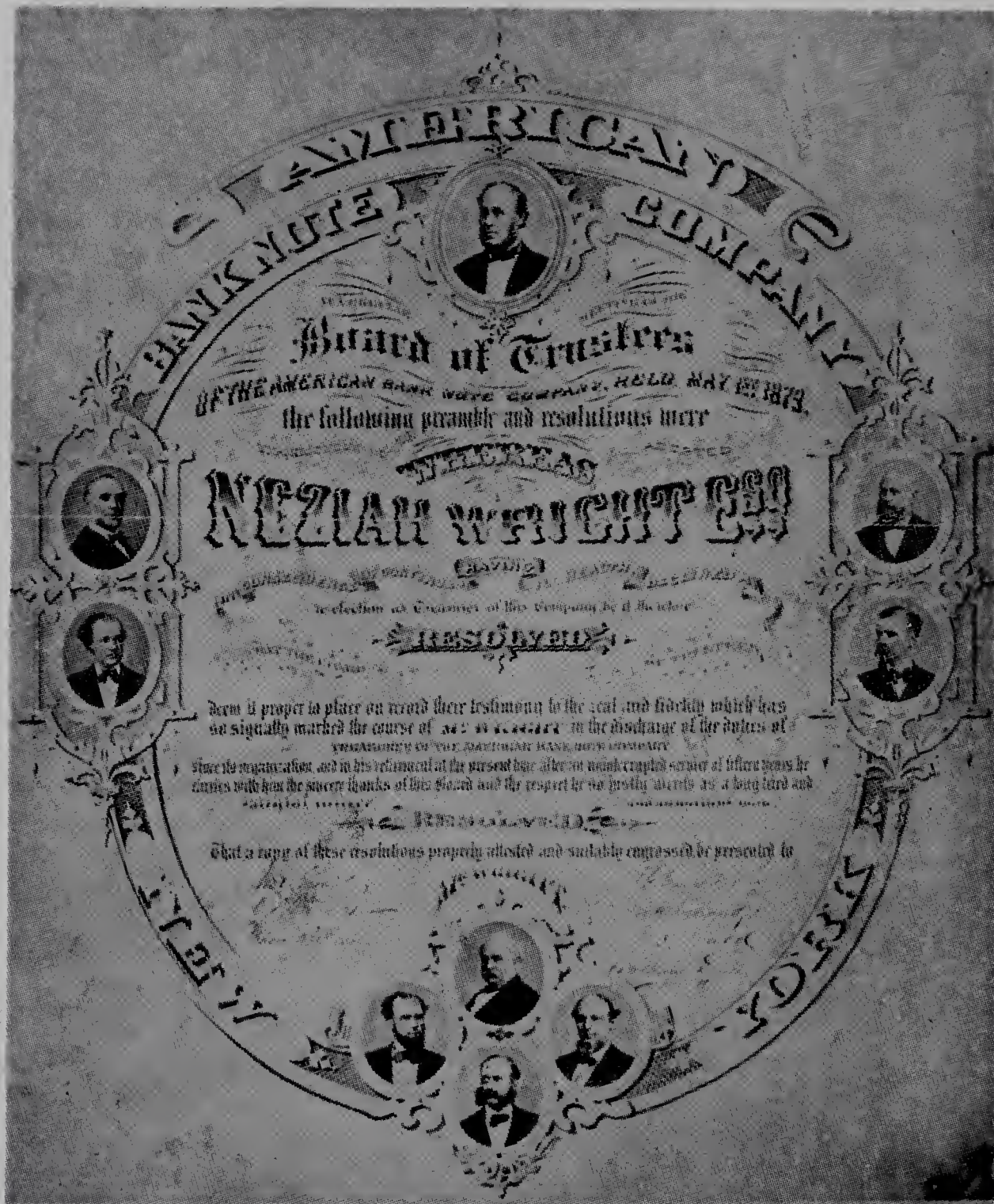


One of Morris' many water colors.

Trustees drew up for presentation to him a formal preamble and set of resolutions to be suitably drawn within an artistic frame that would embrace bust-size likenesses of Mr. Wright and his eight senior associates. The signed attestations of Messrs. Goodall, Gavit, Freeland, Edson, J. D. Bald and Wm. Main Smillie accompany the testimonial; two of the signatures are indecipherable in my photograph, which does not reproduce clearly. Pleasing as the total effect of this design is, I suspect its designer



aimed to impress his superiors with an encyclopedic knowledge of lettering styles and their harmonious use in one layout. At least nine or ten lettering styles (the large logo for Mr. Wright's name in the center is an original concept) are displayed—clean outline, part-shaded and filled-in block letters run in straight, converging or curved lines, broken offset letters, letters panelled variously or following a pennant, and resolutions in a variety of Old English. This was my father's first known complete design, albeit a far cry from a bank note or stamp.



Design for the trustees' resolutions on the retirement of Nezhiah Wright, treasurer of the American Bank Note Co.

## Influx of Work Due to Continental Expansion

Beginning in the mid-1870's the huge continental expansion of American corporate enterprise, banking facilities and domestic commerce by rail and water provided an unprecedented demand for such forms of printed documents as companies largely publicly-financed required. It was soon found that bonds and stock certificates had to be prepared by reliable companies under the same provisions for security as controlled the production of currency and stamps. As early as November, 1874, the New York Stock Exchange admonished companies with listed securities that widespread fraud in counterfeiting cor-



porate certificates and in their alteration from smaller to larger denominations could only be brought under control by changing from printing and lithography to engraved designs; the notice also suggested some detailed safeguards.<sup>2</sup> This gave additional impetus to the production of valuable certificates by the bank note companies. The United States Government has never altered its firm adherence to this principle of security in engraving against counterfeiting which not so many decades ago was so prevalent that the crime was punishable by hanging. When we consider the limitations this priceless boon to American citizens imposes on the design and production of notes, securities and stamps, we might well forego our esthetic delight in lithographed birds, butterflies and tropical fish on the emissions of some countries who don't know what a postal service means. At least Americans are fortunate to have a lot more to protect.

The surge in commercial business was also timely for the bank note companies, for in 1875, an Act of Congress decreed that the private companies could print only one side of the National Currency notes, the final printing to be done by the B. E. & P. Two years later another Act entrusted the entire production of the notes to the Bureau, and an extremely lucrative source of business was lost to private companies.

### First Marriage and First Stamps

In the fall of that year, 1877, my father felt secure enough to marry. His bride was Sallie H. Rice of Covington, Kentucky. They established a home at Plainfield, N. J., where my father's engraver friend George F. C. Smillie lived; no doubt he had praised the country air and the convenient commuting to lower Manhattan. But the very young Mrs. Morris, after the birth of a child, died within three years of her marriage. My disconsolate father returned with his infant daughter Adele to his parents' home in Greenpoint. She grew up to be a talented and very fond step-sister in my father's future family.

Before this sorrow my father's first wife was able to enjoy the first milestone in his career, the acceptance of his designs for the first postage stamps with which I know positively that he can be credited. President Goodall, orphaned in Texas at the age of twelve, had spent his years between fifteen and twenty-two in Havana, from whence he had come to Philadelphia to learn engraving. But he was primarily a business-getter for American. In the course of travels for the company in Central and South America, he had won the confidence of Dom Pedro III, Emperor of Brazil. When this potentate decided he wanted a new issue of stamps, the task of satisfying his tastes was assigned to young Tom Morris. Apparently Dom Pedro liked the designs, for American got the contract and my father got a raise in pay. Seven denominations of this issue of 1878-1879 are illustrated.

### Consolidation of the Bank Note Companies

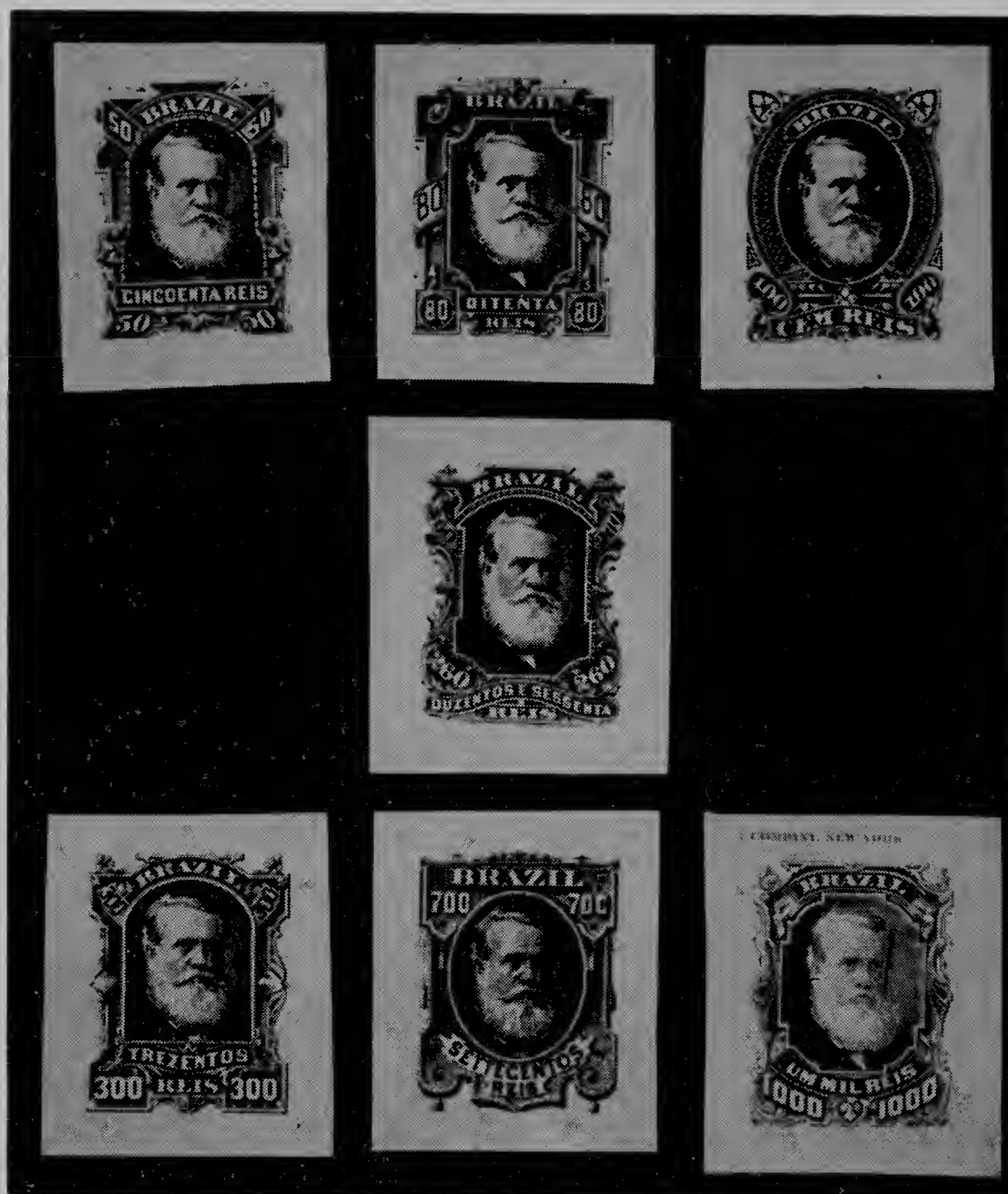
The following year, 1879, was momentous for the highly competitive three major bank note companies and, in a personal way, for my father. The loss of the National Currency note business had put great pressure on the American, National and Continental companies, who engaged in sharp competition for less profitable shares of increasing volume from private industry. Not only did the operating economics of the bank note company industry suggest merger, but also prevalent in the structure of corporate industrialism was that siren of monopolistic enterprise which priced on the doctrine of "all the traffic will bear." Its excesses, culminating in the 1890's, plus the death of McKinley gave Theodore Roosevelt the opportunity to capitalize on "the square deal" and earn the not completely accurate sobriquet of "trust buster."

President Goodall of American is believed to have taken the lead in effecting the merger, incorporated February 4, 1879, with \$100,000 of capital stock. This was divided

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2. See Griffiths, William H.: *The Story of The American Bank Note Company* (N. Y. 1959), an exquisitely produced brief history on the occasion of the company's centennial.





Morris' designs for the 1878-79 Brazilian stamps.

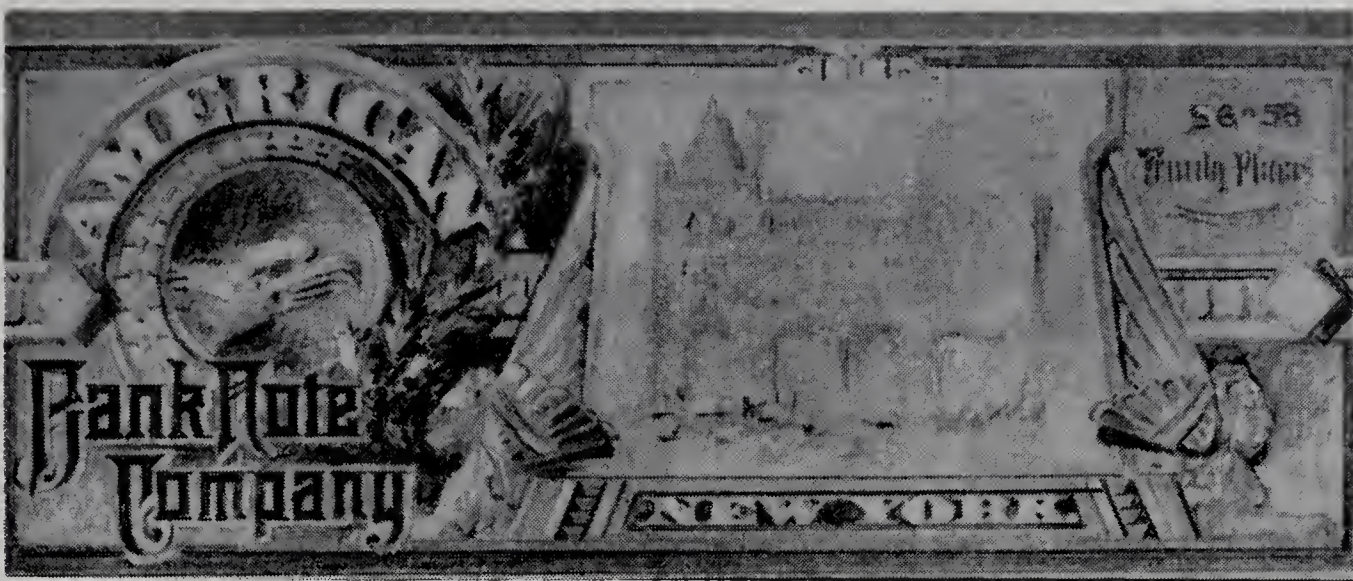
40 per cent to American, 36 per cent to National and 24 per cent to Continental. Perhaps the shares for the two latter companies reflected their profits in other Government business like postage stamps, for in other areas their tonnage was not that close to American's. But they also brought talent to "The Consolidation," as the new company was called, men like the elder James Smillie, the "mechanick genius" Cyrus Durand, and James Macdonough, who would serve the merger as president from 1887 to 1901, and as chairman for two more years.

"The Consolidation" of course also cost many fine technicians their jobs, for one of its attractions necessarily entailed the elimination of triplication of the services of the companies. Soon National's headquarters at 1 Wall Street and their engraving and printing departments at Cooper Union and Continental's at 146 Greenwich Street were abandoned. American's offices at 142 Broadway became a beehive, with no relief in sight for cramped facilities until 1882 when "The Consolidation" moved into new quarters at 78-86 Trinity Place on a site now occupied by the American Stock Exchange. The work of three former plants was done here more efficiently under one roof.

### Promotion to Chief of Design

The year of the merger my father was placed in charge of the Designing Department. Family records and the testimony of my mother make it evident that he attributed his promotion particularly to the training he had received from William Main Smillie. Direction of design, especially for the increasing volume of currency business from foreign





Morris' first design for the company's calendar head after it had moved to new quarters.



Accepted design for the company's calendar head.

countries, embraced much more than security with artistry. William Main Smillie was the mechanical genius of his family and responsible for the company's entire production processes. From him my father learned the limitations of these processes as well as the capabilities. An absolutely essential element of design was the cost of its production and the net profit on the job. All the security and beauty of which designer, engraver and transferrer were capable, all the care and precision in handling plates, paper and inks on the press, were costs until the finished work was paid for under contracted prices which left a margin to replace equipment, develop new processes and reward the stockholders with a reasonable annual return. It would not take many "impossible designs"—impossible because impractical by proven production techniques—to dissolve these indispensable profits. Too many man-hours in producing and changing the die for a "fussy" design, too heavy a burden on the transferrer in handling a die were evils of which a director of design had to be constantly aware. This knowledge did not originate in the designing department.

My father was extremely fortunate to get much of his practical training from a man who knew when and how to strike a compromise between the highest artistic standards and the farthest utilitarian reaches of mechanical processes which he sought always to improve. In this training his benign immediate superior, James Parsons Major, a superb script engraver then in charge of modelling and designing for American, also played a creative part. Though Mr. Major's biographical notes aver that in 1880, he returned to script engraving "on solicitation," from this distance it appears probable that, past



sixty and in bank note work since 1836 with Rawdon, Wright, Hatch & Edson, he laid down the burden of administrative work with relief. My father at twenty-seven had taken on a welcome, and heavy, load amid the confusion of smoothing out the rough edges of "The Consolidation."

(To be continued.)

## A British View of The Essay-Proof Journal

A Review from THE PHILATELIC JOURNAL OF GREAT BRITAIN,

Oct.-Dec. 1965 Issue

A subscription rate of \$10 per annum may dissuade many of our readers from subscribing to THE ESSAY-PROOF JOURNAL but the contents of this luxury style magazine are amply rewarding. The illustrations, which are lavish, are full-scale and each issue comes to us as a superb art gallery of philatelic treasures.

The Summer 1965 issue opens with the Newfoundland First Cents Issue of 1866, contributed by Robert H. Pratt. The article also shows a fascinating "Trade Sample Sheet" issued around 1868 by the American Bank Note Co. Nineteen semi-classical issues appear on this sheet.

Clarence W. Brazier deals with the Toppan, Carpenter & Co. contracts for the U. S. stamp issues 1851 to 1860. Some more lovely essays and proofs of China from the William A. Grant collection are presented by H. D. S. Haverbeck. Robert G. Stone continues his serial on the Pictorial Issues of French Colonies 1891-1941, and James A. Mackay provides a further chapter relating to the J. A. C. Harrison Bank Note Engravings. (The countries referred to include Ireland, Portugal, Brazil, Latvia, Costa Rica, Mauritius, Malaya and Great Britain.)

### Essays and Proofs at H. R. Harmer Auctions, 1964-65

The 40th annual resume of H. R. Harmer's auctions reveals that several outstanding items in the essay-proof field brought gratifying realizations:

Austria: A complete set of die proofs in progressive and complete designs of the 1910 Jubilee issue, 1h. to 10kr., sold for £270.

Bahamas: A 1901 Edward VII composite artist's proof in black on sunk card brought nearly £73.

Great Britain: Three large pencil drawings by Edmund Dulac of the 2½d. essay for the Festival of Great Britain issue plus six smaller essays realized £170. Another Dulac essay in water color of the proposed Anglo-French stamp prepared when Churchill made his offer of Union in 1940 went for £110.

United States: A complete set of large die proofs in issued colors on India paper, on die sunk cards, of the 1930 Zeppelin air mails brought \$2,500. A set of small die proofs in issued colors on India paper made \$1,600.



# The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

## ABBREVIATIONS

C—Canceled	1—die impression, large margins
E—Essay	2—die impression, small margins
E-1—Essay for which there is no corresponding Scott's number.	3—plate impression on India paper
P—Proof	4—plate impression on cardboard
PX—Progressive Die Proof	5—plate impression on paper other than India, imperforate
TC—Trial Color Proof	6—plate impression on paper other than India, perforated
S—Specimen	8—plate impression from American Bank Note Co. trade sample sheet
v.—vertical reading up	9—plate impression from British American Bank Note Co. trade sample sheet
h.—horizontal	10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues
d.—diagonal	
t.—top	
b.—bottom	
c.—center	
l.—left	
r.—right	

## Newfoundland

(Continued from JOURNAL No. 89, p. 48)

Proofs cut from The American Bank Note Co. Trade Sample Sheet

There is a spot of color about 1mm to the upper left of the circle around the "2"

(See Fig. 8, JOURNAL No. 89, page 48)

Prior to 1870, probably 1868

**24P8-A. 2 Cents.**

Engraved imperforate proofs  
(See listing under New Brunswick 10P8-A.)

**24P8-B. 2 Cents.**

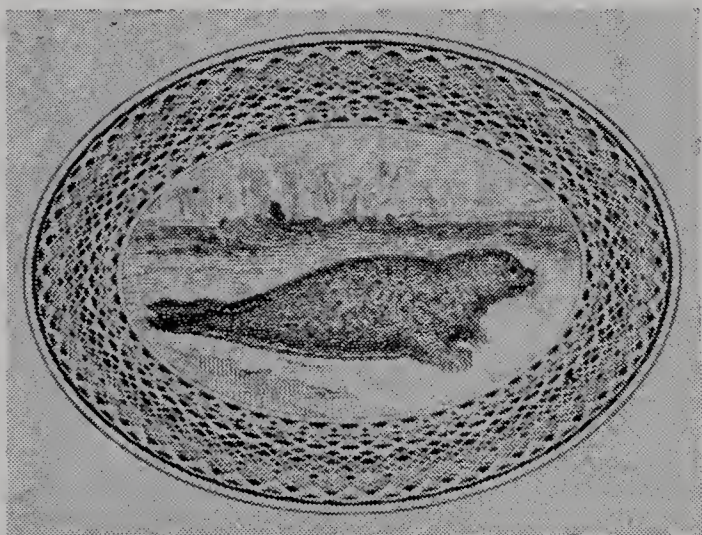
Engraved proofs, perf. 11.7x11.7  
a. on yellowish wove horizontal mesh paper about .003 thick  
light olive (2E4) with white gum  
yellow-brown (5E8) with thick yellow gum



- gray-brown (7F3) with thick yellow gum  
 dark violet (17F6) with white gum  
 b. on thin bond paper about .003 thick  
 black (1I1) with white gum  
 deep blue (22D8) with white gum  
 k. on white laid paper about .003 thick  
 black (1I1) with white gum

By Perkins, Bacon & Co., London, England

1865



25E-A.

Charles Henry Jeen's original engraving

**25E-A. 5 Cents.**

- Large die essay  
 a. on yellowish wove paper about .0045" thick (1929?)  
 black  
 b. on India  
 black

By The American Bank Note Co., New York, N. Y.



1865-94

25E-B.

This design was adopted for the 10c value

**25E-B. 5 Cents.**

- Large die essay  
 a. on India die sunk on card, size of die sinkage about 62x72mm  
 brown  
 black  
 Small die essay  
 b. on India trimmed close  
 green, shades  
 brown  
 deep yellow-orange  
 violet, shades  
 vermillion  
 blue  
 black  
 c. on thin laid paper about .0035 thick, stamp size  
 black  
 d. on thin bond paper about .00357 thick  
 brown

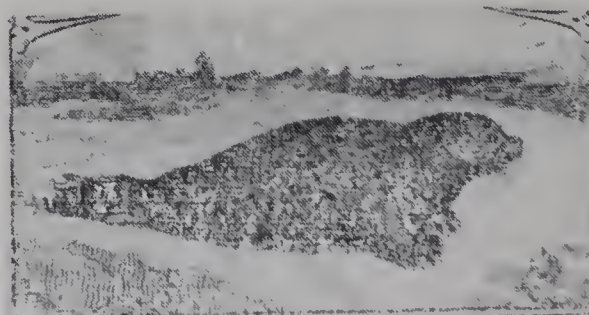


25E-C.

"Province of Newfoundland"

**25E-C. 5 Cents.**

- Small die essay  
 a. on India  
 dark brown  
 light brown  
 dark blue  
 light blue  
 green  
 orange  
 black



25PX-B.

Vignette only



Engraved by Joseph Ives Pease  
from Jeen's original engraving  
(24E-A.)

Large progressive die proof

- a. on India, die sunk on card, size of  
die sinkage about 117x82mm  
black

**25TC1. 5 Cents.**

Die No. 487

Trial color large die proof

- a. on wove paper, die sunk on card,  
size of die sinkage about 72x62mm  
black

**1879?**

**5 Cents.**

Die No. 487

(Goodall die proofs)

There is a dot of color 1mm from  
the small ball at the left top of the  
"5"

(See Fig. 7, JOURNAL No. 89, page 47)

**25TC2. 5 Cents.**

Trial color small die proof

- g. on white proof paper about .003  
thick  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
black

**1865-94**

**25TC3. 5 Cents.**

Trial color plate proof on India

orange-red  
claret-brown  
dark brown  
dim yellow-brown  
olive-brown  
dark bluish-green

**25P4. 5 Cents.**

Plate proof

- a. on card about .025 thick  
brown

**25TC4. 5 Cents.**

Trial color plate proof

- a. on card about .012 thick  
blue-green  
black

**Prior to 1870, probably 1868**

Proofs cut from The American Bank  
Note Co. Trade Sample Sheet

There is a spot of color at the left of the  
left frame line about  $\frac{3}{4}$  of the way up  
(See Fig. 8, JOURNAL No. 89, page 48)

**25P8-A. 5 Cents.**

Engraved proofs, imperf.

(See listing under New Brunswick  
10P8-A.)

**25P8-B. 5 Cents.**

Engraved proofs, perf. 11.7x11.7

- a. on yellowish wove horizontal mesh  
paper about .003 thick  
light olive (2E4) with white gum  
dark olive (2F3) with white gum  
yellow-brown (5E8) with thick  
yellow gum  
copper-red (7C8) with white gum  
reddish-brown (8D8) with white  
gum  
dark violet (17F6) with white gum  
peacock-green (27E7) with yellow  
crinkled gum  
e. on vertical ribbed wove paper  
about .003 thick  
gray-green (27D5) with yellow  
crinkled gum  
j. on white bond paper about .0045  
thick  
deep blue (23E8) with white gum  
k. on white laid paper about .003  
thick  
black (1I1) with white gum

**1879?**

**10 Cents.**

Die No. 286

(Goodall die proofs, see JOURNAL No. 89,  
page 47)

There is a spot of color in the  
margin at the right side of proof  
about 4mm. from the bottom

**27TC2. 10 Cents.**

Trial color small die proof

- a. on white wove paper about .003"  
thick  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
black

**1865-94.**

**27P2. 10 Cents.**

Small die proof

- a. on India, stamp size  
black

**27TC2. 10 Cents.**

Trial color die proof

- a. on India, stamp size  
bright blue

**27P3. 10 Cents.**

Plate proof on India  
black

**27P4. 10 Cents.**

Plate proof

- a. on card about .012 thick  
black

Proofs cut from The American Bank Note Co. Trade Sample Sheet.

There is a spot of color about  $3\frac{1}{4}$  mm to the left of the frame ornament about  $\frac{1}{2}$  way up the design. Sometimes this dot is very faint.

(See Fig. 8, JOURNAL No. 89, page 48)

**Prior to 1870, probably 1868.**

Engraved imperforate proofs

**27P8-A. 10 Cents.**

(See listing under New Brunswick 10P8-A.)

Engraved proofs, perf. 11.7x11.7

**27P8-B. 10 Cents**

- a. on yellowish wove horizontal mesh paper about .003 thick
  - light olive (2E4) with white gum
  - dark olive (2F3) with white gum
  - yellow-brown (5E8) with thick yellow gum
  - sepia (5F4) with white gum
  - gray-brown (7F3) with thick yellow gum
  - reddish-brown (8B8) with white gum
  - dark brown (8F8) with thick yellow gum
  - dark violet, shades (17F3) (17F6) with white gum
  - deep green (25F8) with white gum
  - dark green (26F8) with yellow crinkled gum
  - peacock-green (27E7) with yellow crinkled gum
- b. on thin white wove paper about .003 thick
  - deep green (25D7) with white gum
- e. on vertical ribbed wove paper about .003 thick
  - black (1I1) with white gum
  - gray-green (27D5) with yellow crinkled gum
- g. on pinkish laid paper about .004 thick
  - black (1I1) with white gum and pen cancellation
- j. on white bond paper about .0045 thick
  - deep blue (23E8) with white gum
- k. on white laid paper about .003 thick
  - black (1I1) with white gum

**1879?**

**12 Cents.**

Die No. 292

(Goodall die proof)

There is a dot of color opposite the "U" of "Newfoundland" about 2 mm from the frame-line. There is no break in outer circular frame-line.

(See Fig. 7, JOURNAL No. 89, page 47)

**28TC2. Trial color small die proof**

- g. on white proof paper about .003 thick
  - dark yellow-brown
  - brownish-red
  - greenish-blue
  - bluish-green
  - black

**1865-94**

**28P3. 12 Cents.**

Plate proof on India  
red-brown

**28TC3. 12 Cents.**

Trial color plate proof on India  
orange-yellow

**28P4. 12 Cents.**

Plate proof  
a. on card about .012 thick  
red-brown (shades)

Proofs cut from The American Bank Note Co. Trade Sample Sheet

Part of the design work of the entire sheet shows at both top corners of the proof. There is no break in the outer circular frame line

(See Fig. 8, JOURNAL No. 89, page 48)

**Prior to 1870, probably 1868.**

Engraved imperforate proofs

**28P8-A. 12 Cents.**

(See listing under New Brunswick 10P8-A.)

**28P8-B. 12 Cents.**

- Engraved proofs, perf. 11.7x11.7
- j. on white bond paper about .0045 thick
  - deep blue (23E8) with white gum

**1865-94.**

**30P3. 13 Cents.**

Plate proof on India  
orange, shades

**30TC3. 13 Cents.**

Trial color plate proof on India  
dark red-violet

**30P4. 13 Cents.**

Plate proof  
a. on card about .012 thick  
orange, shades

**1879?**

**13 Cents.**

Die No. 489

(Goodall die proofs)



(See Fig. 7, JOURNAL No. 89, page 47)

**30TC2. 13 Cents.**

Trial color small die proof

g. on white proof paper about .003  
thick  
dark yellow-brown  
brownish-red  
greenish-blue  
bluish-green  
black

Proofs cut from The American Bank  
Note Co. Trade Sample Sheet

Part of the design on the entire sheet  
shows in a half circle about 1mm to  
the left at the left side of the proof  
opposite the "13"

(See Fig. 8, JOURNAL No. 89, page 48)

**Prior to 1870, probably 1868**

Engraved imperforate proofs

**30P8-A. 13 Cents.**

(See listings under New Brunswick  
10P8-A.)

**30P8-B. 13 Cents.**

Engraved proofs, perf. 11.7x11.7

a. on yellowish wove horizontal mesh  
paper about .003 thick  
dark olive (2F3) with white gum  
yellow-brown (5E8) with thick  
yellow gum  
gray-brown (7F3) with thick yellow  
gum  
dark green (26F8) with yellow  
crinkled gum

b. on thin white wove paper about  
.003 thick  
deep blue (23E8) with white gum  
deep green (25D7) with white gum

c. on vertical ribbed wove paper about  
.003 thick  
gray-green (27D5) with white gum

h. on blue chemical paper about .0035  
thick  
black (1I1) with white gum

k. on white laid paper about .003  
thick  
black (1I1) with white gum

**30P8-C. 13 Cents.**

Lithographed proof, perf. 11.7x11.7

a. on yellowish wove horizontal mesh  
paper about .003 thick  
violet-brown (11E8) with yellow  
crinkled gum

**1879?**

**24 Cents.**

Die No. 293

There is a spot of color about  $\frac{1}{2}$  way up  
about 2mm from the left frame line

(See Fig. 7, JOURNAL No. 89, page 47)

(Goodall die Proofs)

**31TC2. 24 Cents.**

Trial color small die proof

g. on white proof paper about .003  
thick  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
black

**1865-94**

**31P3. 24 Cents.**

Plate proof on India  
blue

**31P4. 24 Cents.**

Plate proof  
a. on card about .012 thick  
blue

**By The National Bank Note Co., New  
York.**

Ribbon breaks oval at top.  
Vignette engraved by Bannister

**1868-94.**

**32TC1. 1 Cent.**

Large trial color die proof  
a. Die sunk on card, about .013"  
thick  
size of die sinkage, about 50x63mm  
with imprint  
blackish violet-gray

**32P3. 1 Cent.**

Plate proof on India  
dull dusky violet, shades

**32TC3. 1 Cent.**

Trial color plate proof on India  
dark red-brown  
carmine  
dim red  
dim purple-red  
chestnut brown  
yellow-brown  
yellow-orange, shades  
dusky blue-green  
dusky blue  
black

**32P5. 1 Cent.**

Trial color plate proof  
a. on thin transparent wove paper,  
imperf., gummed  
dusky deep blue

**32TC6. 1 Cent.**

Trial color finished proof

- a. on semi-transparent wove paper, perf. 12 with quadrille gum or varnish on face, 6mm apart
- orange-red
- dusky orange-brown (chestnut)
- dusky blue-green
- dusky deep blue
- dull dark violet

By The American Bank Note Co., New York.



**32A-PX-A.**

Ribbon does not cut oval at top.

**1871.**

Solid shading instead of verticle lines between outer oval line and ribbon along side of "N." and "F".

**32A-PX. 1 Cent.**

Small progressive die proof

- a. on white wove paper, about .003" thick
- black

**32A-TC1. 1 Cent.**

Large trial color die proof

- a. on India, die sunk on card, size of die sinkage, about 50x63mm. with die no. 386
- black

**1879?**

**1 Cent.**

Die No. 386

(Goodall die proofs)

There is a large spot of color 5mm below the "1" in lower right corner of the proof.

**32A-TC2. 1 Cent.**

Small trial color die proof

- g. on white proof paper, about .003" thick, with die No. below.
- dim dark red
- dull brown
- dull blue-green

dull green-blue  
black

**1871.****32A-P3. 1 Cent.**

Plate proof on India  
violet-brown, shades

**32A-TC3. 1 Cent.**

Trial color plate proof on India  
dark red-brown (shades)  
dim yellow-brown, shades  
sepia  
orange  
dim orange-yellow  
blue-green  
dim dusky green, shades  
dark violet  
black

**32A-P4 1 Cent.**

Plate proof on card about .015" thick  
violet-brown

**32A-TC4. 1 Cent.**

Trial color plate proof on card, about .015" thick  
light blue  
orange

**32A-TC6. 1 Cent.**

Trial color finished proof

- a. on thin wove paper, perforated,
- brown gum
- blue

**1879?**

**3 Cents.**

Die No. 386A

(Goodall die proofs)

There is a spot of color about 2½mm from the left frame line just above the star at the bottom left corner of the proof

**33TC2. 3 Cents.**

Small trial color die proof

- g. on white proof paper, about .003" thick
- with die No. 386A above.
- dim dark red
- dull brown
- dull blue-green
- dull green-blue
- black

**1870.****33P3. 3 Cents.**

Plate proof on India  
vermillion

**33TC3. 3 Cents.**

Trial color plate proof on India  
dim dusky olive-brown  
green, shades  
dusky blue-green (1877?)  
dark violet-slate  
yellow-brown (1877?)  
dark blackish-gray, shades  
brown



**33TC5. 3 Cents.**

Trial color plate proof

- a. on white wove paper about .003" thick  
green

1879?

**6 Cents.**

Die No. 386

(Goodall die proofs)

**35TC2. 6 Cents.**

Small trial color die proof

- g. on white proof paper, about .003" thick with Die No. 386 above.  
dim dark red  
dull brown  
dull blue-green  
dull green-blue  
black

1870.

**35P3. 6 Cents.**

Plate proof on India  
carmine-rose, (shades)  
bright rose (1894)

**35TC3. 6 Cents.**

Trial color plate proof on India  
deep orange  
dim dusky olive-brown  
dim dusky green, shades  
dim dark violet-red  
brown, shades

**35TC4. 6 Cents.**

- Trial color plate proof  
a. on card about .015" thick  
light red-brown

By The British American Bank Note  
Co., Montreal, Canada.

1880-96.

**41P1. 1 Cent.**

Large die proof

- a. on India  
dusky brown

**41TC1. 1 Cent.**

Large trial color die proof

- a. on India  
black

**41TC2. 1 Cent.**

Small trial color die proof

- a. on India  
black

**41TC3. 1 Cent.**

Trial color plate proof on India  
dark violet-red

1880-96.

**46TC1. 2 Cents.**

Trial color large die proof

- a. on India on card  
black

By De La Rue and Co., London, Eng-  
land.



46E-A.

1889.

**46E-A. 2 Cents.**

Key-Plate essay, stamp size, imperf.

- a. on white glazed paper  
black

By The British American Bank Note  
Co., Montreal, Canada.

**47P4. 2 Cents.**

Plate proof on card  
dull dusky green

**48P5. 2 Cents.**

Plate proof

- a. on yellowish wove paper, about .003" thick  
red-orange



49E-A.

Design adopted for the 3c value.

**49E-A. 6 Cents.**

Large die sunk essay on India, size of die sinkage, about 40x44mm  
dusky green  
dusky blue-green  
brown

- b. Small die essay on India. Some adhering to card  
dark green  
black

**49P1. 3 Cents.**

- Large die proof  
 a. on India on card  
 dim dark blue  
 b. on proof paper  
 dim dark blue

**49TC1. 3 Cents.**

- Trial color large die proof  
 a. on India  
 black

**49TC2. 3 Cents.**

- Trial color small die proof  
 a. on India  
 black  
 b. on proof paper  
 black

**54P1. 5 Cents.**

- Large die proof  
 a. on India  
 dull dark blue

**54P2. 5 Cents.**

- Small die proof  
 a. on India  
 dull dark blue

**1887-96**

Vignette is copied from Sir Edwin Landseer's painting "A Distinguished Member of the Humane Society" which hangs in the Tate Gallery.

**56TC3. ½ Cent.**

- Trial color plate proof on India  
 dim dark red-brown

**56TC3. ½ Cent.**

- Trial color plate proof on India  
 dim red-brown

**56TC5. ½ Cent.**

- Trial color plate proof  
 a. on dull faint yellow-orange soft wove paper, about .003" thick. Imperf. without gum  
 dim yellow-brown  
 yellow-green  
 red-brown  
 dark brown  
 light green  
 dark green  
 blue, (shades)  
 black

**57P5. ½ Cent.**

- Plate proof  
 a. on dull faint yellow soft wove paper, about .003" thick, imperf, without gum  
 orange-red

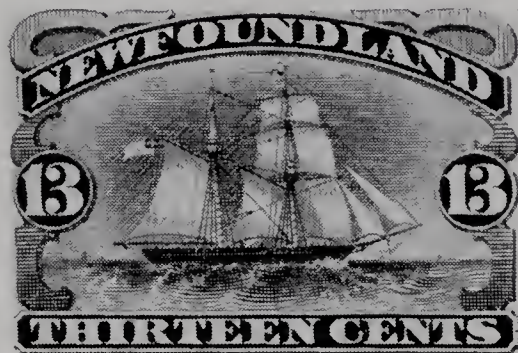
**58P2. ½ Cent.**

- Small die proof  
 a. on white bond paper  
 black

- b. on a toned bond paper with mss. notation "1 effect", which might mean first pull  
 black

**58P5. ½ Cent.**

Plate proof on dull faint orange-yellow soft wove paper, about .003" thick, imperf. without gum  
 black

**59E-A.**

Design adopted for the 10c stamp.  
 Size of design, about 28.5x19mm

**59E-A. 13 Cents.**

- Large die essay  
 a. on India  
 blue-green  
 black  
 b. on India on card  
 black  
 Small die essay  
 a. on India, stamp size  
 light brown  
 green  
 black

**59P2. 10 Cents.**

- Small die proof  
 a. on India, stamp size  
 black

**59P5. 10 Cents.**

- Plate proof  
 a. on yellowish wove paper, about .003" thick, imperf. gummed  
 black

**1890.****60TC2. 3 Cents.**

- Small trial color die proof  
 a. on faint yellow wove paper  
 brown  
 violet, shades  
 blue  
 green  
 vermillion

**1890.****60P5. 3 Cents.**

- Plate proof  
 a. on faint yellow wove paper, imperf., stamp size  
 violet-black



By The American Bank Note Co., New York

The Cabot Issue



61PX-A

1897.

Designed by R. Ostrander Smith  
Vignette of Widow Queen only

61PX-A. 1 Cent.

Progressive die proof  
black

61P4. 1 Cent.

Plate proof on card about .014"  
thick  
dark green

61P5. 1 Cent.

Plate proof  
a. on white wove paper about .0035"  
thick  
dark green

62P4. 2 Cents.

Plate proof on card about .014"  
thick  
carmine

62P5. 2 Cents.

Plate proof  
a. on white wove paper about .0035"  
thick  
carmine

63P4. 3 Cents.

Plate proof on card, about .014"  
thick  
greenish-blue

63P5. 3 Cents.

Plate proof  
a. on white wove paper about .0035"  
thick  
greenish-blue

64P4. 4 Cents.

Plate proof on card about .014"  
thick  
olive-green

64P5. 4 Cents.

Plate proof  
a. on white wove paper about .0035"  
thick  
olive-green

65P4. 5 Cents.

Plate proof on card about .014"  
thick  
v. dark purple

65P5. 5 Cents.

Plate proof  
a. on white wove paper about .0035"  
thick  
v. dark purple

66P4. 6 Cents.

Plate proof on card, about .014"  
thick  
brown

66P5. 6 Cents.

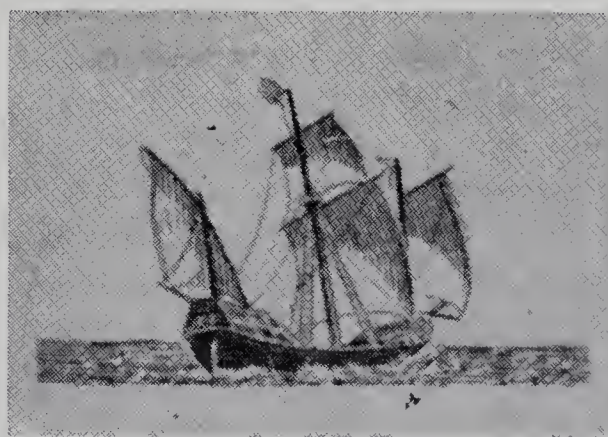
Plate proof  
a. on white wove paper about .0035"  
thick  
brown

67P4. 8 Cents.

Plate proof on card, about .014"  
thick  
light red-orange

67P5. 8 Cents.

Plate proof  
a. on white wove paper about .0035"  
thick  
light red-orange



68PX-A.

Cabot's Ship, the Matthews.  
Progressive die proof

68PX-A. black

**68P4. 10 Cents.**

Plate proof on card, about .014"  
thick  
dark brown

**68P5. 10 Cents.**

Plate proof  
a. on white wove paper about .0035"  
thick  
dark brown

**69P4. 12 Cents.**

Plate proof on card, about .014"  
thick  
greenish-blue

**69P5. 12 Cents.**

plate proof  
a. on white wove paper about .0035"  
thick  
greenish-blue

**70P4. 15 Cents.**

Plate proof on card, about .014"  
thick  
reddish-brown

**70P5. 15 Cents.**

a. on white wove paper about .0035"  
thick  
reddish-brown

**71P4. 24 Cent.**

Plate proof on card, about .014"  
thick  
deep blue

**71TC5. 24 Cent.**

Trial color Plate proof  
a. on white wove paper about .0035"  
thick  
deep blue

**71P5. 24 Cents.**

Plate proof  
a. on white wove paper about .0035"  
thick  
gray-violet

**72P4. 30 Cents.**

Plate proof on card, about .014"  
thick  
greenish-black

**72P5. 30 Cents.**

Plate proof  
a. on white wove paper about .0035"  
thick  
greenish-black

**73P4. 35 Cents.**

Plate proof on card, about .014"  
thick  
dark reddish-brown

**73P5. 35 Cents.**

Plate proof  
a. on white wove paper .0035" thick  
dark reddish-brown

**74P4. 60 Cents.**

Plate proof on card, about .014"  
thick  
black

**74P5. 60 Cents.**

Plate proof  
a. on white wove paper, about .0035"  
thick  
black

**1897-99.****78TC1. ½ Cent.**

Trial color large die proof, about  
61x72mm die sunk on card about  
138x190mm  
black

**78TC2. ½ Cent.**

Trial color small die proof  
a. on white wove paper about .0035"  
thick  
violet-brown

**78P4. ½ Cent.**

Plate proof on card  
dark olive-green

**78P5. ½ Cent.**

plate proof  
a. on white wove paper about .0035"  
thick  
dark olive-green

**79TC1. 1 Cent.**

Die No. C-394  
Trial color large die proof  
a. on proof paper  
dark blue

**79P3. 1 Cent.**

Plate proof on India  
carmine, (shades)

**79TC3. 1 Cent.**

Trial color plate proof on India  
deep red

**79P4. 1 Cent.**

Plate proof on card  
carmine, shades

**79P5. 1 Cent.**

Plate proof  
a. on white wove paper about .0035"  
thick  
carmine

**81TC2. 2 Cents.**

Trial color small die proof  
a. on white proof paper about .0035"  
thick  
blackish-green-gray

(To be continued.)



# Genesis of U. S. Bureau-Printed Stamps

By Norton D. York

The well-known precept that the roots of the present are deep in the past emboldens the writer to draw the conclusion that the source of our government's ability to print the postage stamps of 1894 was the extreme depreciation of the Revolutionary War Continental Currency, the status of which created the expression "not worth a Continental."

This paper currency debacle caused both by the absence of any collateral security and by unscrupulous counterfeiting by friend and enemy alike resulted in the inclusion by the framers of the federal constitution of the following provision in Section 8 governing the powers of Congress:

"To coin money, regulate the value thereof, and of foreign coins, and fix the standard of weights and measures."

As no mention was made for the production of paper currency, the issuance of such was automatically prohibited. However, the Treasury Department could issue time and promissory Treasury notes, but these were not intended for circulation as paper currency.

In the troubled period of 1860, Congress sought a loan of \$21,000,000 but was unable to raise the desired amount due to the secessionist activities. Accordingly resort was made to the issuance of Treasury notes and a week prior to the open break of Civil War hostilities another issuance was authorized, both of which were promissory notes and not intended for circulation as usual.

However, as federal financial conditions became more difficult, provoked by the secessionists' successes, Congress, in spite of the Constitutional restrictions, passed an Act on July 17, 1861, providing for \$5, \$10 and \$20 circulating demand notes now known as "Greenbacks." In this manner, there came into existence, the first paper money to be issued by the U. S. Government. They were produced under contract by the National Bank Note Co. and the American Bank Note Co.

However, the above mentioned Act specified that they should be signed by the First or Second Comptroller, or Register of the Treasury, and also by such other officer or officers of the Treasury as the Secretary may designate. This procedure was not practical as soon became evident. An Act signed Aug. 5, 1861, changed signing requirements to that of the names of the Treasurer of the United States and the Register of the Treasury. It was additionally provided that the Secretary could chose others to sign these notes for the designated officers. In time a force of 70 clerks was chosen to sign, each with his own name.

As this action could not provide the necessary security, Spencer Morton Clark, chief clerk of the Bureau of Construction in the Department, proposed to Secretary of the Treasury Chase that these notes could just as well be signed with a facsimile signature of the required officers. This procedure was authorized by the Act of Feb. 25, 1862. S. M. Clark carried out these instructions and in this manner the Treasury Department commenced its initial connection with the printing of the United States currency.

Instead of the mere printing of facsimile signatures upon bank note engraved productions, the Bureau gradually developed into a plant where the processes of designing, engraving and printing were done within its own establishment which was accomplished in October, 1877.

As the opening of the Civil War hostilities brought forth the new situation of National Currency, it also opened up a new area in the realm of stamps for the Bureau's activities.

The Act of July 1, 1862, gave the President the right to appoint a Commissioner of Internal Revenue among whose duties was the authority to provide stamps for the collection of additional government revenue by the method of taxing various items.

The bulk of the production of these stamps was made by private bank note companies, but by 1867, the Bureau was printing beer and revenue stamps by the offset method. Later other commodities were added to such an extent that in 1873 deliveries had risen to over 224 millions of stamps, thus familiarizing the Bureau with methods of stamp productions.

Little did either the Bureau or the Post Office Department realize what was in the offing when proposals were advertised on October 16, 1893, for the production of U. S. stamps for four years commencing on July 1, 1894. When the bids were opened on Nov. 15, 1893, the following bids were submitted:

Hamilton Bank Note Co.—\$179,294.40

American Bank Note Co.—\$162,401.61

Charles F. Steel—\$146,454.93

The American Bank Note Co. immediately protested against awarding to Charles F. Steel, the lowest bidder, whereupon Mr. Steel protested against awarding the contract to the American Bank Note Co., the then-producer of our postage stamps.

The Chief of the Bureau of Engraving and Printing, with the approval of the Secretary of the Treasury, stated that he had a right to compete and therefore submitted a formal estimate in the amount of \$139,487.74. Because this was the lowest amount, the Chief of the Bureau contended that he should be awarded the contract.

After due consideration of many favorable factors, the claim of the Bureau was recognized on Feb. 21, 1894, by a Department Order No. 18. A formal agreement was entered into by the Post Office and the Bureau of Engraving and Printing Departments on June 9, 1894.

That this action was very fortunate has been demonstrated many times since that memorable day of June 9, 1894, by the friendly cooperative spirit between these two government agencies for which we can be extremely grateful.

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### In Memoriam

## Albert Philip Cohen

One of The Essay-Proof Society's most dedicated members, Albert Philip Cohen, passed away on February 22, 1966, at the age of 55. His philatelic interests and affiliations were varied. He organized and was president of the Cinderella Stamp Club, the American counterpart of the British group devoted to the study of fantasies, locals, etc.

Mr. Cohen used his knowledge in this field to write a study of the "stamps" and bonds issued by the Irish-American Fenian organization in post-Civil War America. The Essay-Proof Society was honored to publish it in JOURNAL No. 80.

Mr. Cohen also specialized in pioneer air mail material and served the Aero Philatelists, Inc. as secretary. In addition he collected prints, books and maps. Still another hobby was his work with young boys of Manhattan, many of whom he interested in stamp collecting. He also took many of them into his business, the National Gasket and Washer Mfg. Co.

Philately in general and The Essay-Proof Society in particular can ill afford to lose men like Albert Philip Cohen. Our condolences to his widow, Esther.



## Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman*      KENNETH MINUSE, *Secretary*

Meeting of September 8, 1965. This was the Society's Annual Meeting, a full report of which will be found in JOURNAL No. 88.

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Meeting of October 13, 1965. Present were: Mrs. Ehrenberg, Messrs. Altmann, Brooks, de Genring, Finkelburg, Gros, Holton, Jackson, Lidman, Lipset, Minuse, Morris and Reinis. Mr. Isador Herman was our guest.

*Isador Herman* showed some very interesting pieces of fractional currency on C.S.A. (Confederate States of America) watermarked paper. The story of how this watermarked paper came to be used by the United States Government for its fractional currency was told by Mr. Herman and was enjoyed by all present.

*David Lidman* gave a very informative talk about the International Philatelic Exhibition to be held in Washington, D. C., May 21-30, 1966.

*Thomas F. Morris* exhibited a very fine collection of early Canada essays and proofs which had just won a First Award at the British North America Philatelic Society annual show.

*Dr. Glenn Jackson* showed some more fine bank note material from his collection.

*Robert K. Holton* showed a scrap book which was a collection of engravings put together for a family remembrance and associated with the engraving world. It belonged to James D. Smillie and was probably put together by him to preserve samples of his father's (James Smillie) work and that of others with whom he was associated. The scrap book has been passed on from James D. Smillie to his son, Ralph Smillie. It originally contained nothing but proof sheets of bank notes printed by Toppan, Carpenter & Co. There are only seven proof sheets remaining in the book. They cover the following banks: Quininiak Bank, New Haven; Marine Bank, Providence; Bank of Caledonia, Danville, Vt.; City Bank, Montreal; Weybosset Bank, Providence; and Hudson City Bank, Hudson, Wis. The City Bank of Montreal proof was interesting in that it was printed from a horizontal plate of four with the notes arranged 2x2 instead of the usual vertical four.

The other sheets of bank note proofs had been removed from the book and were replaced by many engravings by James Smillie, the earliest dated 1828, used in book and magazine illustrations. In many cases there were progress proofs of these engravings. One of the book illustrations of a winter scene bore the unusual imprint of "Rawdon, Wright, Hatch & Smillie, Boston." In addition to the engravings by James Smillie, there many engravings by other engravers including Jayess; R. Hinshelwood; O. G. Hanks; W. H. Lizars, and others. The book also contained proofs of English bank notes, some with vignettes attributed to Gideon Fairman, one of which bears the imprint of "Perkins, Fairman & Heath." Two of the other vignettes on these notes were signed by W. H. Lizars. A very fine wash drawing of the British Royal Arms was the last item exhibited.

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Meeting of November 10, 1965. Present were: Mrs. Ehrenberg, Messrs. Altmann, Cohen, Gros, Jackson, Litt, Minuse and Myers.

*Dr. Glenn Jackson* showed a beautiful lot of bank notes with engraved die proofs of matching vignettes and some very rare Georgia Colonial currency with vignettes in color.

*Mrs. Rae Ehrenberg* exhibited many essays and Goodall die proofs of the U. S. Departments, also some rare and interesting covers and letters relating to these issues.

The attendance at this meeting was held down due to the electrical black-out in New York.

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Meeting of December 8, 1965. Present were: Mrs. Ehrenberg, Messrs. Altmann, Blanchard, Brooks, Cohen, Gros, Jackson, Litt, Minuse, Morris, Myer, Serphos, and our guest Adrien Boutrelle.

*Mrs. Rae D. Ehrenberg*, in keeping with the Christmas Holiday season, showed her collection of tuberculosis and Christmas seals, which consisted of every seal issued since 1907 including some varieties. From 1907 to 1927, Christmas cards were shown franked with postage stamps and Christmas seals of each year. From 1927 to the present date, progressive proofs of each issue were included, as well as imperforate seals and printers' marks of the various lithographers who produced the seals.

*Julian Gros* exhibited essays and proofs of U. S. revenues, which included models and trial colors of various essays prepared by the Continental Bank Note Co. Shown also were a number of color essays

from Director's Books, showing what the American Bank Note Co. had to offer customers. These were followed by India and card proofs of the regular U. S. issues.

*Thomas F. Morris* showed the 1896 issue \$1, \$2, and \$5 silver certificates, including large drawings of different segments of the allegorical groups showing electricity as the dominant force in the world, executed by the artist, Walter Shirlaw.

*John Meyer* showed a very fine study of the first issue of the stamps of the State of Columbia (Panama). This made a wonderful display, as they were shown on color slides and explained in detail by Mr. Meyer.

*Dr. Blanchard* reported the recent discovery of a small hoard of proof sheets of bank notes with the imprint of *Baldwin, Adams & Co., New York*, and displayed several sheets from this find. This firm existed during the period 1851-1854, the two principals being George D. Baldwin and William H. Adams. As shown in Foster W. Rice's "Antecedents of the American Bank Note Company of 1858," these two, together with Robert L. Bald, J. Dorsey Bald, William Cousland and others, formed a succession of engraving partnerships ending with *Bald, Cousland & Co.*, which was one of the seven such companies that merged in 1858 to form the American. The sheets were borrowed for display from their owner, Mr. George Wait, who could not be present, and it was reported that another member of our Society had likewise secured a number of such sheets from the same source. They are more evidence that there are still hidden treasures to be found in the bank note field.

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Meeting of January 10, 1966. Present were: Messrs. Boutrelle, Brooks, Cohen, Jackson, Morris and Myers.

*Charles W. Brooks* showed an album of early United States material.

*John N. Myers* exhibited another fine selection of 20th century essays and proofs of Colombia from his prize-winning collection.

*Thomas F. Morris* showed many of his always interesting and beautiful engraved vignettes.

The attendance at this meeting was small due to the transit strike in New York.

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## Edmund Dulac, Graphic Artist

Recent auction sales of rare books and prints conducted by the Swann Galleries of New York included three lots of color plates by the Anglo-French artist, Edmund Dulac, designer of many of the unusual Free French issues. The sale of Feb. 3, 1966, offered 50 color plates mounted on gray art paper with lettered tissue guards illustrating *Contes des Mille et Une Nuits, adaptes par Hadji-Mazem*. These were printed in 1907. A second lot of 30 mounted color plates illustrating *The Sleeping Beauty* and other fairy tales from the old French, circa 1910, was one of 1,000 numbered copies signed by Dulac.

The sale of March 10, 1966, included 20 mounted color plates, circa 1910, illustrating Fitzgerald's English rendering of Omar Khayyam's *Rubaiyat*. Any of these plates would be an interesting adjunct to a collection of Dulac's philatelic art.

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## Death of Paul Manship

Paul Manship, distinguished American sculptor and medalist, died on Jan. 31, 1966, at the age of 80. In philately he is known as the designer of the Four Freedoms stamp of 1943, Scott No. 908. His most widely viewed work is the gilded statue of Prometheus in the sunken garden behind the skating rink in Rockefeller Plaza, N. Y., New York.

More recently he did the John F. Kennedy inaugural medal. Twenty-eight years earlier he designed a similar piece for Franklin D. Roosevelt. His proficiency in the medallion-coinage medium is evident in the Four Freedoms stamp, which includes a medallion in the design.



# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

## ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

**John A. Fox, New York, N. Y. (Mayflower) Sale of Nov. 30, 1965**

### Canada

1891	1c orange-yellow, Canadian Bank Note Engraving and Printing Co., plate essay .....	34E-A	\$15.00
	2c green, Canadian Bank Note Engraving and Printing Co., plate essay .....	36E-A	9.50
1851	6p red-violet, plate proof on India .....	2P3	14.00
1857	7½p green, plate proof on India .....	9P3	23.00
	7½p black, trial color plate proof on India .....	9TC3	25.00
1859	5c vermillion, plate proof on India .....	15P3	11.00
	10c black-brown, plate proof on India .....	16P3	12.00
	10c black-brown, plate proof on India with vert. "Specimen" in red .....	16P3-Sv	11.00
	10c red-violet, plate proof on India .....	17P3	11.00
1864	2c deep claret, plate proof on India .....	20P3	10.00
	2c green, trial color plate proof on India .....	20TC3	10.00

### New Brunswick

1851	1p black, trial color plate proof on card .....	3P4	15.00
1860	5c violet, Connell, plate essay on India .....	5E-A	40.00
	5c blue, Connell, plate essay on India .....	5E-A	35.00

### Nova Scotia

1860-63	12½c black, small die proof on India with die No. and imprint .....	13P2	42.50
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### United States

**By Falk Finkelburg**

**H. R. Harmer Inc., New York, N. Y. Sale of November 2-5, 1965**

1847	10c black, plate proof on India mounted on card, position 31R1 showing Post Office double transfer, faded "Specimen" overprint .....	2P3Sd	52.50
	5c red-brown, 1875 reproduction plate proof on India .....	3P3	21.00
	5c red-brown and 10c black, 1875 reproductions plate proofs on card 3, 4 .....	4P4	31.00
1851-56	12c purple-brown, trial color plate proof on India .....	17TC3	125.00
1857-60	30c black, trial color plate proof on thin wove .....	38TC5	40.00
	1c-90c 1875 reprints, 8 different trial color plate proofs on card 40-47 .....	47TC4	38.00
	1c bright blue, plate proof on bond .....	40P5	32.00

1861	12c black, plate proof on India, first design	59P3	34.00
	12c same as above, but a horiz. pair	59P3	70.00
1861-62	1c blue (3 shades) and 1c orange, plate proofs, blocks of 4 on stamp paper, perf. and gummed	64	90.00
	3c lake, plate proof on India, block of 4	63P3	47.50
1869	1c-90c ten different hybrid proofs in a special leather presentation book (190x230mm.)	112-119, 120-22 P3	180.00
	1c-90c complete set plate proofs on card	112-22P4	60.00
	1c-90c blue, complete set "Atlanta" trial color proofs	156-66, 179TC	60.00

#### Officials

1873	\$2 green and black, complete sheet of 10 with plate No. 121 in green and No. 123 in black	O63P3	
	\$5 green and black, complete sheet of 10 with plate No. 120 in green and No. 123 in black	O69P3	
	\$10 green and black, complete sheet of 10 with plate No. 122 in green and No. 123 in black	O70P3	
	\$20 green and black, complete sheet of 10 with plate No. 124 in green and No. 123 in black	O71P3	
	These four lots, all on India, brought		675.00

#### U. S. Revenues

1862-71	5c red, Playing Cards, B. plate blk. 4 imprint and No. 50	R28P3	120.00
	10c green, trial color proof of Power of Attorney and Bill of Lading, printed together on single die	R32, 37TC3	55.00
	15c brown, Foreign Exchange, B. plate blk. 6 with imprint but no number	R40P3	52.50
	50c blue, Entry of Goods, B. plate strip of 5 with imprint and No. 50N	R55P3	32.00
	30c red-violet, Foreign Exchange, L. blk. of 4 with imprint and No. 30	R51TC3	50.00
	50c blue, Foreign Exchange, B. plate strip of 5 with imprint and No. 50N	R56P3	32.00
	50c blue, Lease, B. plate strip of 5 with imprint and No. 50R	R57P3	22.00
	50c blue, Original Process, B. plate strip of 5 with imprint and No. 50	R60P3	30.00
	50c blue, Probate of Will, B. plate strip of 5 with imprint and No. 50W	R62P3	25.00
	\$1.90 purple, Foreign Exchange, L. plate blk. of 4 with imprint and No. 1901	R80P3	85.00
	\$3 green, Charter Party, L. plate blk. of 4 with imprint and No. 300D	R85P3	65.00
	\$3.50 blue, Inland Exchange, L. vert. pair with imprint and No. 350F	R87P3	60.00
	\$5 red, Charter Party, B. plate strip of 4 with imprint and No. 500D	R88P3	47.50
	\$5 carmine, Charter Party, trial color, B. plate strip of 4 with imprint and No. 500D	R88TC3	40.00
	\$15 blue, Mortgage, B. plate strip of 3 with imprint and No. 1500T	R97P3	67.50
	\$200 green and brown-carmine, vert. mock-up pair tied to card	R102P3	105.00

The following are all plate proofs on card:

1c red, Express, B. plate blk. of 12 with imprint and No. 1E	R1P4	57.50
1c red, proprietary, B. plate blk. of 10 with imprint and No. 1A	R3P4	29.00
2c blue, Bank Check, B. plate blk. of 12 with imprint, but no number	R5P4	29.00



2c blue, Express, B. plate blk. of 12 with imprint and No. 2E	.....R9P4	28.00
2c blue, Playing Cards, B. plate blk. of 8 with imprint and oval No. 20		
	R11P4	34.00
2c blue, Proprietary, B. plate blk. of 12 with imprint and No. 2A	....R13P4	27.00
3c green, Playing Cards, B. plate blk. of 6 with imprint and No. 30	R17P4	52.50
3c green, Proprietary, B. blk. of 10 with imprint and No. 3A	.....R18P4	34.00
3c green, Telegraph, B. plate blk. of 10 with imprint but no number		
	R19P4	30.00
4c brown, Inland Exchange, B. plate blk. of 10 with imprint but no number		
	R20P4	25.00

**H. R. Harmer Ltd., London, England, Sale of Dec. 13-15, 1965**

**Newfoundland**

1929-31	3c red-brown, plate proof on wove paper, vert. pair	.....165P5	12.00
1932	2c red, progressive die proof of lettering and frame	.....185PX	28.00
	2c green, small die proof on watermarked paper	.....186P2	23.80
	2c red, die proof on unwatermarked paper with mss. "New Original 11/5/32"	.....185P1	29.40
	2c violet, trial color plate proof on unwatermarked paper, block of 4		
		185TC5	21.00
	2c same as above, but in black	.....185TC5	16.80
	2c red, plate proof on unwatermarked paper with plate 4	.....185P5	28.00

## Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

### Members Admitted

1043	Boyd, Dr. Norman, 1041 Richmond Street, Windsor, Ont., Canada (Canada Proofs)
1044	Poriss, Ralph, P. O. Box 10262, Phoenix 18, Arizona (U. S. 19th Century)

### Applications Received

1045	Litt, Nathaniel, 535 East 86 Street, New York, N. Y. 10028 (Air Mails of Uruguay) By Mrs. Rae Ehrenburg
1046	McIntire, Walter A., 134 Ascension Street, Passaic, New Jersey 07055 (U. S. Postage Dues) By Kenneth Minuse
1047	Finkelstein, Arthur, 24-11 Parsons Blvd., Flushing, New York, N. Y. 11354 (U. S. Proofs) By Barbara Mueller
1048	Boutrelle, Adrien, 1 Montgomery Place, Brooklyn, N. Y. 11215 (No specialty) By Thomas F. Morris
1049	Braceland, J. Frank, 4648 Woodland Ave., Drexel Hill, Pa. 19026 (U. S.) By Falk Finkelberg

### Change of Address

1028	Hahn, Lt. Joseph D., to 205 S. Patterson Street, State College, Pa. 16801
272	Brookman, Lester G., to 503 Hennepin Ave., Minneapolis, Minn. 55403
1041	Hein, Richard F., to Pacific Fruit & Produce Co., P. O. Box 941, Nogales, Arizona 85621
930	Rice, Foster W., to Box 204, Granby, Conn. 06035
491	Britt, John J., to 1655 Miami Garden Drive, North Miami Beach, Fla.

### Resignations

904	Purves, J. R. W.
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### Deceased

905	Marckhoff, Fred R.
917	Cohen, Albert P.

(Continued on Page 102.)

## New Zealand Essays and Proofs

The March 2, 1966 Robson Lowe sale of a special New Zealand collection included an unusual selection of seldom seen and recorded essays and proofs. The following descriptions from the sale catalog give an intriguing glimpse of this material in our field:

1882-87—a 5d. essay comprising an artist's drawing for a 2½d. stamp inscribed POSTAL & REVENUE at foot and with "5d." marked in pencil at each side, mounted on a card which is inscribed at the back, "A. W. Jones Ch. Ch."

1895—essays for the Pictorial Issue; seven lots comprising some of the designs submitted for the £150 and £100 prizes offered by the Government. All but one are hand-painted on card, and the entrants were requested to conform to the size of the U. S. Columbus Issue. Each lot is apparently the work of one entrant. One of the seven lots consists of 20 uni-colored essays in the smaller size of Scott's type A18.



One of the groups of hand-painted essays for the 1895 Pictorial Issue.

1906—Christchurch Exhibition Issue—a 3d. black die proof of an essay on thin unsurfaced paper (90 x 60mm.) used only in experimental printings by photo-engraving, un-cleared surrounds, the border showing two miniatures (different sizes) of the design.

1932—pen and ink artists' drawings for the proposed air mail issue, 4d., 5d. and 7d. values, mountain scenes, size 7½ x 4½" and partially made-up; hand colored essay showing Mercury, 4d. value made-up and also a pen and ink design, both 6½ x 7½" and a further incomplete essay similar (4½ x 7½").

1934—Trans-Tasman Flight. Essay prepared in Dec. 1933 with the 7d. brown-orange overprinted in green TRANS-TASMAN/FLIGHT in sans-serif and FAITH IN AUSTRALIA as in the issued stamp. Six only of these essays are said to have been printed.

## Secretary's Report

(Continued from Page 101.)

### Enumeration of Membership

Members reported in JOURNAL No. 89 .....	235
Gains .....	2
Losses .....	3
Net membership in this JOURNAL No. 90 .....	234
Non-member subscribers .....	19
Applications received .....	5



## U. S. ESSAYS AND PROOFS NEEDED BY SERIOUS COLLECTOR.

Many complete color sets of Atlantas as well as single high values of State Dept.

Sets and singles of U. S. card proofs with blue "Specimen" overprint.

Essays, trial color proofs, freaks, fancy cancels, etc., of 3c 1861-66 and 3c Banknote issue.

Please let me know what you have to offer, including asking price.

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Tannersville, N. Y. 12485

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**HOW MANY?**

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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SHRUB OAK, N. Y. 10588

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 Portugal &  
 Colonies**

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## ELUSIVE ESSAYS & PROOFS

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Vignette, 1 1/2"x1 1/2", V.F. ....\$ 35.

#9XITC5, (5c N.Y. Prov.)  
Vermilion Trial Color, V.F. ....\$ 35.

#9X1TCP5, (S a m e) Green,  
Superb .....\$ 40.

#1P1h, (5c 1847) Brown on  
Glazed Card. Cat. \$90+, V.F. \$ 80.

#1Pa1, (5c 1847) Red Brn.  
on Cross hatched White Bond,  
1 1/2"x2", Cat. \$100., V.F. ....\$ 75.

#2Pb1, (10c 1847) Blk. on  
Cross-hatched Pink Bond,  
1 3/4"x1 3/4". Cat. \$75., V.F. ....\$ 60.

#2TCP2, (10c 1847) Org.  
Ver. on India, C. \$75.+,  
Superb .....\$ 60.

#3P2a, (5c '47 Reissue) On  
Bond, C. \$200.+ Superb .....\$150.

#11P3a, (3c 1851) On India,  
Brush Trial Can., C. \$50.+,  
Superb .....\$ 35.

#36P, (12c 1857) Plate 3,  
Imperf. on Stamp Paper, **Rare**  
V.F. ....\$ 50.

#37TC5, (24c '57) Red Brn.  
on Wove, **Rare** .....\$ 30.

#38P2 (30c '57) Small Die,  
Superb, C. \$75.+ .....\$ 57.

#40P5 (1c Reissue) Imperf  
on Stamp Paper, V.F. ....\$ 45.

#41P2a (3c 1851 Reissue)  
Pan Pac. Small Die, **Only 3 or 4**  
**known**, Superb, Cat. \$125.+ \$100.

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# The GREAT BRITAIN

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for*

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includes a copy of the 1884  
leather-bound presentation De  
La Rue album entitled "BE-  
FORE AND AFTER THE  
STAMP COMMITTEE".  
Among the thirty-five sunk  
stamps is this 9d. plate 5 which  
was never put on sale. It is  
thought that there was one im-  
primatur sheet which was per-  
forated specially for this album  
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